
EXPERIENCES OF ENGAGING IN ARCHETYPAL DREAMWORK

by

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THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF EDUCATION
IN
COUNSELLING

UNIVERSITY OF NORTHERN BRITISH COLUMBIA

April 2016

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Acknowledgements

This thesis felt like an ever-present loyal friend, who came along on all the romantic get-aways with my partner, partook in the family trips, and was there to hang out with us on weekends at home. I would like to acknowledge my family for their acceptance and support throughout this time and during this process. I would like to thank my partner and most ardent supporter, Patrick, for making it possible for me to attend the Archetypal Dreamwork Retreat, and for his continuous support, encouragement, and the contemplation of ideas. I am also grateful to my daughters, Anneka and Jasmin, for their patience and witty humour, and for pitching in to make dinners whilst I sat at my computer. And of course, I cannot forget to mention my loyal companion, Koa (my chocolate lab), who is a master of ‘unconditional positive regard’—which was most needed when I worked into the late night hours, and who made sure I balanced getting outside with working on my thesis.

Appreciation and acknowledgement go to the six participants who volunteered to participate in the interview process, without whom this research would not have been possible. Their openness to share their experiences inspired and touched me, and I honour their contributions. Thanks also to Dr. Jakubec for being a resource and answering my many questions regarding Archetypal Dreamwork.

I would like to thank my co-supervisors Dr. John Sherry and Dr. Linda O’Neill, as well as my committee member Robert Laval, for their guidance and feedback. Thanks to Dr. Sherry for his humour and for replying to my late night emails. Thanks to Dr. O’Neill for her timely recommendations, which were always right on the mark. And thanks to Robert Laval for his thorough and valuable contributions to my thesis.

Lastly, I would like to dedicate this thesis to my parents, Seno and Ingrid, who consistently encouraged me to pursue my education and supported me unconditionally. I would also like to acknowledge the role that my late grandmother, Agatha Schaffer, played in inspiring me to work hard, learn lots, be daring, and to always dress my best.

Chapter 1: Introduction

Everyone dreams—men, women, babies, even animals (Stevens, 1995). In many parts of the world, and throughout history, people have been captivated by dreams (Hobson, 2005; Shulman & Stroumsa, 1999). Dreams have been used to foretell the future, to solve riddles, to inspire, to guide action, or as a means of understanding oneself (Pick & Roper, 2004). When one considers that about 2 hours a night are spent dreaming, and that dreams are considered necessary for survival, it makes sense that a certain amount of thought and energy is devoted to understanding dreams (Kaku, 2014).

The domain of this study is in dream interpretation which has deep historical roots and is prevalent in many cultures. Back in 1899, Sigmund Freud first connected dream interpretation to psychoanalysis and this theoretical link soon became well known when he wrote *The Interpretation of Dreams* (see Pick & Roper, 2004). Other notable therapists such as Carl Jung, a contemporary of Freud, and Fritz Perls, the founder of Gestalt Therapy, also used dreams in therapy with their patients. Jung related dreams not only to personal events, but also to what he called the *collective unconscious*. The collective unconscious refers to a storehouse of memories of humankind which are expressed through *archetypal images*—recurring symbols and patterns in mythology, fairy tales, and dreams. These images provide the language of dreams, which, like poetry, is symbolic and filled with metaphor. In Jung's view, dreams serve to compensate for imbalances in a person's conscious life, and they give suggestions as to what possibilities the future may hold. Perls used role-playing of dreams to facilitate the integration of different parts of the personality into a whole. Since those early days, when dream interpretation was considered revolutionary in the field of psychotherapy, there have been many theoretical variations and diverse applications in the use of dreams by therapists.

Archetypal Dreamwork, one such variation, is based on the works of Carl Jung, Fritz Perls and Marc Bregman and his students. The process is conducted between a dream facilitator and a client, and

involves the exploration of dream content with the intent of discovering underlying feelings, attitudes, and themes, as well as how these aspects relate to waking life. The archetypal component of this method relates to Carl Jung's theory that there exist inherited, universal and archaic patterns and images in the unconscious, and that these images are expressed in dreams. These archetypes could be considered the psychic counterpart of instinct (See Appendix A for more information regarding Archetypal Dreamwork). The focus of this study is on this particular therapeutic method of working with dreams and, more specifically, the experiences of those who choose to engage in this process. Engagement in Archetypal Dreamwork is explored in the context of scientific, historical, and cultural concepts of dreaming. In addition, contemporary theories on the functions that the dream state has for physical and mental health and the therapeutic value of dream work are examined and applied to the research findings.

This chapter will begin with a discussion of the significance of this research. Next, I will provide the background and purpose of this study, as well as an outline of the research question. In the final section I will provide my conceptual lens in approaching this research, describe the audience for whom this study is intended, and give the definitions of terms that will be used.

Significance of the Research

Throughout history, and in many cultures, dreams have been used as a source of inspiration and a tool for healing. In the last century in western science and psychology a number of therapies have considerably advanced the use of dream interpretation as part of their treatment modality, to the degree that popular culture has embraced an appreciation of the importance of dreams (Pick & Roper, 2004). Although some people may not remember their dreams, dreaming is something that everyone does, and it can provide access to a part of ourselves that is uninhibited (Cartwright, 2010; Van de Castle, 1994). Working through dreams in therapy can be a useful method for therapists to access those parts of

oneself which are normally not shown or talked about (Goelitz, 2001; Hill et al., 2013). Also, Crook (2004) notes that, "...working with dreams often provides therapists with a means of navigating around therapeutic obstacles and quickly getting to core issues" (p. 34).

An example of this would be a person who has witnessed, participated in, or was a victim of a traumatic event may suffer from post-traumatic stress disorder (PTSD). While someone suffering from PTSD may be able to function normally enough to go through the motions of daily life, at night the same person may experience recurring nightmares, which can go on for many years (Coalson, 1995). Working through nightmares in dream therapy, either as an individual or in groups, has been shown to be an effective treatment method for PTSD (Coalson, 1995). Coalson explains that this is accomplished by a combination of understanding the underlying issues of the recurring nightmare and interventions. Two examples of interventions include: story-line alteration, in which changes to the story of the nightmare are made through role-play, sand-art, or guided visualization; and secondly, face-and-conquer approaches which involve practicing a pre-sleep affirmation and using this to confront the nightmare threat the next time it is encountered during sleep.

Other researchers (Cohen, 1999; Pesant & Zadra, 2004; Widen, 2000) have also noted that dream work, in the context of therapy, facilitates insight and emotional expression in clients. Various theoretical approaches in counselling have made use of dream therapy, such as psychodynamic psychotherapy (Hill et al., 2013), cognitive behavior therapy, and eclectic practices (Rosner, Lyddon, & Freeman, 2004). When dream work is included in therapy, regardless of the theoretical orientation of the therapist, the working alliance and quality of the therapy session has been rated as higher than those sessions which did not include dream work (Cogar & Hill, 1992).

Archetypal Dreamwork, as a type of therapy which utilizes dreams, is relatively new and not well known. As such, this type of therapy has not been previously researched. As a therapy, Archetypal

Dreamwork is described as “feeling work” and has unique characteristics which distinguish it from other methods of dream work. “One of the central goals of Archetypal Dreamwork is to create the capacity in an individual to feel and experience his or her unique essence. ... Essence is the key that unlocks the door of understanding and it can only be ‘understood’ when felt” (Bregman, Scavo, & Keene, 2006, p. 3). It is not seen as dream “interpretation” because it does not include an analyst who interprets the dream on behalf of the client. Rather, Archetypal Dreamwork is a way of working with dreams that recognizes that dreams are unique to the individual. “Therefore, therapists approach each client and each dream from a place of openness and not-knowing in order to allow the individualness of that person to emerge” (Bregman, Scavo, & Keene, 2006, p. 4).

Furthermore, Archetypal Dreamwork takes into consideration archetypal motifs, but with regards to these motifs and other dream elements the dream facilitator takes a stance of “not knowing”, an attitude of humility, and proceeds with query and curiosity (D. M. Jakubec, personal communication, July 8, 2014). For example, a client undergoing an Archetypal Dreamwork session is asked to relay a dream, to identify elements of the dream which are similar to waking life, and to focus on the feelings the dream brings up and to relate these feelings to waking life situations. All of the dream elements are considered in the context of the life of the individual expressing the dream, as well as any archetypal motifs which present themselves. Those who engage in Archetypal Dreamwork as clients speak of its effectiveness in dealing with previous trauma, dysfunctional patterns of thinking or behavior, and relationship issues; for many of these clients, healing includes a sense of working through the feelings of past experiences and gaining insights into themselves and others (personal communication with participants at an Archetypal Dreamwork retreat, May 4, 2014).

The significance of this study is that it places Archetypal Dreamwork on the continuum of therapies that use dreams as a tool to bring about change in people. Archetypal Dreamwork is being

used in a number of areas around the world, including the United States, Canada, Israel, and Europe. While there are no statistics available regarding the number of people engaging in Archetypal Dreamwork, its increased presence in the media suggests a growth in popularity of this method. For example, it has been spoken of on television and radio programs such as Oprah, CBC, and Shrink Rap Radio. Furthermore, there are numerous Archetypal Dreamwork retreats offered in the United States and Canada, as well as Archetypal Dreamwork facilitators offering on-line Dreamwork sessions. Thus, this study is timely in providing an opportunity for Archetypal Dreamwork participants to convey their experiences as a result of engagement in this process.

Background of the Study

My interest in studying Archetypal Dreamwork came from attending an information session at our local library about an upcoming Archetypal Dreamwork retreat. I had never worked with my dreams before, but had always been interested in them and what they could possibly mean. Stemming from my curiosity, I decided to attend the information session, which resulted in me signing up to attend an Archetypal Dreamwork retreat. At the retreat, I was able to experience first-hand what it is like to take part in processing dreams on a feeling level and with an archetypal lens.

The Archetypal Dreamwork retreat was held in a beautiful log building in the scenic mountains of Smithers, British Columbia, Canada. There were 15 participants, and two facilitators who came from Vermont, U.S.A. The retreat lasted for three full days; each day consisted of four sessions, two in the morning and two in the afternoon. Each participant had been asked to submit three dreams prior to the retreat—these could be recent dreams, or from an earlier time in life including childhood. For people who have difficulty remembering dreams, it was sufficient to provide a single dream or even an image. The sessions would begin with a check-in, in which participants would have the opportunity to say how they were feeling in the moment, and relay anything that was happening for them which would

affect how they approached the session. Someone would then volunteer to “work their dream”, and the facilitator would then start reading a printed version of the dream. The reading would be done in sections, and the person whose dream it was would act out parts of the dream as it was read, with the other group members volunteering to role-play characters or parts of the dream as well. The facilitator would guide the dreamer into an exploration of the feelings that would arise from enactment of the dream; the dreamer also had the opportunity to be different parts of the dream and dialogue with those parts. For example, if a person dreamt of a sibling, the dreamer would talk to the sibling, and then could switch roles and be the sibling talking to himself or herself. At some point in the session, string would be used to metaphorically connect various elements of a dream, or to connect different dreams. For example, the person playing the sibling in a dream would hold on to one end of a piece of string, and the dreamer would hold on to the middle, and someone playing the part of a childhood friend may hold on to the other end of the string. In this way, the string showed how various parts of dreams are connected. The focus in these sessions was on the feelings that the dreams evoked, and often there were “aha!” moments of insight which came up for participants. At the end of each session, the members of the group all sat in a circle and took turns talking about what the session brought up for them personally—a kind of check-in at the end to ensure that everyone was feeling okay before taking a break prior to the next session.

Integral to the working of dreams was the focus on archetypal elements which presented themselves. In the Archetypal Dreamwork field, “archetypal” refers to Carl Jung’s theory of the expression of patterns and images of the collective unconscious—the inherited part of the unconscious which is common to all humanity (similar to instinct). These recurring patterns and images, or archetypes, are evident in mythologies throughout the world. For example, the archetype of *the hero* is portrayed throughout history and in various cultures as someone who triumphs over obstacles and

makes sacrifices for the good of others. This is seen in stories such as David and Goliath in the Christian Bible, the epic hero Ayas of Cree legend, the kingly hero Shaka Zulu of South Africa, Chinese myths of Yi, the Hindu epic hero Rama, and Luke Skywalker in the modern American *Star Wars* films. Other archetypal motifs include *The Mother*, *The Father*, *The Child*, *The Creation*, *The Trickster*, *The Wise Old Man*, *The Wise Old Woman*, *A Birth*, *The Apocalypse*, and many more. Each of these archetypes is given form by the culture in which it occurs.

At the retreat, archetypal images in dreams were explored in the context of an individual's culture and personal life, and the personal meaning that image held for the individual. This process yielded some deep insights for me personally. Over a number of years, I had experienced a recurring dream in which a tidal wave would come towards me and I would feel very overwhelmed and fearful. During the retreat I was able to work through this dream and the feelings it brought up, and to connect these feelings to waking life experiences. In my final dream with this theme, the tidal wave came towards me again, but this time an old woman on the shore beside me told me that she would show me how to ride the wave. At this point, we both climbed into a canoe and rode the wave without even getting wet. My sense of elation after this dream was profound, and the dream has not recurred since. Through an Archetypal Dreamwork lens, the woman in the dream could be considered the archetypal *wise old woman*. This woman was able to guide me to overcome my feelings of fear and anxiety.

During the processing of dreams at the retreat, I saw parallels with psychodrama in how Archetypal Dreamwork was conducted. Prior to the retreat, I had had experience with participating in psychodrama sessions, which is a type of group therapy developed by Jacob Moreno, and in which guided movement and dramatic activities are used to gain perspective on emotional experiences and conflicts (American Society of Group Psychotherapy and Psychodrama, 2014). The three phases of classical psychodrama were followed at the Archetypal Dreamwork retreat which included: a "warm-

up” in which an individual expressed interest in exploring a dream and provided the context of the dream; the "action phase" in which the dream was dramatized and themes were explored; and the "sharing phase", in which group members expressed their own connections to the work of the dream. Archetypal Dreamwork, as with psychodrama, makes use of what Brooks (1998) calls “therapeutic enactment”, which is “...the intentional and conscious use of enactment for therapeutic ends... (as opposed to) the unintentional and unconscious manifestations of enactments as they arise in the course of therapies” (p. 8). Brooks further notes that psychodrama is considered a time-efficient therapy, and while enactment is not limited to this therapeutic modality, it does emphasize the conscious use of enactment.

I found the Archetypal Dreamwork retreat similar to psychodrama in the conscious use of therapeutic enactment, and in being a time-efficient therapy. Through role-play of two of my dreams, I was able to gain insights into core issues around balancing work and financial security with fun and joy. On an emotional level, I came to understand the worries and fears I have around work and security, as one of my dreams showed me how I was torn between needing to work (“the vacuuming has to get done! I’m teaching a course tonight!”) and my daughters and their friends who were trying to pull me away from my work to get me to go shopping with them (girl energy—wanting to feel carefree and have fun). Role-playing my dreams not only gave me insight, it was an emotionally charged experience as well. I came to realize that all my years of schooling and my drive to work and “do” came from a need to feel secure and valued, and how elusive that goal is.

Not only did I experience insight and emotional catharsis from working my own dreams, but I also gained an understanding of myself and others by identifying with elements of other participants’ dreams and insights. Many of us spoke of the “harpies”, or voices inside our head telling us we are not worthy, or that we need to be a certain way to be acceptable and loved. These are messages that may

have been given to us in previous relationships, or from our culture, and were internalized—messages that tell us that we should look a certain way, that we should not cry, that we are not smart enough, or that we are not fast enough or good enough to be loved. As we worked through our dreams, we were able to identify the messages that our fellow participants had internalized as well as those that we ourselves had internalized. Participants at the retreat came away with insights and new perspectives on personal issues, as well as forming relational connections with the group members.

I was intrigued about the impact of this experience on myself and the other participants. I heard other participants who had previously engaged in Archetypal Dreamwork comment that it had "changed their lives" in terms of their relationships and how they felt about themselves. I was curious about how working with dreams through enactment, whilst incorporating the idea of archetypal motifs, could affect (or not affect) a person.

Purpose of this Study

The intent of this study was to explore Archetypal Dreamwork from the perspective of those who engage in it. Although various forms of dream work have been studied (for an overview of previous dream work research see Cogar & Hill, 1992; Crook, 2004; Feinberg, 1981; Hill, Diemer & Heaton, 1997; Marszalek & Myers, 2006; Montangero, 2009; Pesant & Zadra, 2004; Rosner, Lyddon & Freeman, 2004; Schredl, Bohusch, Kahl, Mader & Somesan, 2000; Widen, 2000), Archetypal Dreamwork as a method has not previously been studied. Most of the empirical research regarding dream work has been done on the Hill cognitive-experiential model, with the remaining research being primarily case studies of other methods, such as the psychoanalytic approach, solution-focused, or group work (Pesant & Zadra, 2004). The challenge of researching dream work is that very few therapists utilize clients' dreams and, when they do, it is usually only because the client wants to do so (Crook & Hill, 2003; Schredl et al., 2000). Furthermore, unless there is a clearly structured method

such as the Hill cognitive-experiential model of dream work, approaches to dream work may vary with the practitioner, making it difficult to measure outcomes or to generalize findings (Pesant & Zadra, 2004). The purpose of this study is not to measure outcomes, rather to provide descriptive evidence of the experiences resulting from participation in Archetypal Dreamwork. These experiences were captured from the perspective of the participants themselves.

In doing this research, and hearing the stories of those that have participated in this work, I hope to elucidate a better understanding of how engaging in Archetypal Dreamwork impacts (or does not impact) participants. Consequently, health care providers will have a better understanding of what the work is and its potential to affect people. Currently, the medical model under which the Western world operates does not always provide solutions to what ails a person; therefore, many individuals seek out alternative or complementary therapeutic techniques in a search for answers. An individual may mention engagement in Archetypal Dreamwork in a visit to a counsellor or physician, who then may question the efficacy of such an approach. However, to date there are only anecdotal accounts of Archetypal Dreamwork, as there is no research on this particular method of working with dreams. This study contributes to that body of knowledge of complementary therapies and provides a research basis which is situated in the existing literature relative to the experiences of engaging in Archetypal Dreamwork.

Research Question

The main question of this study is: *What are the experiences of people who have engaged in Archetypal Dreamwork?* This question was specifically designed to be as open as possible, to allow participants to report positive, negative, or an absence of effects while engaging in Dreamwork. The interview sub-questions were intended to elicit diverse perspectives of the experiences; that is, from the perspective of the self and of others (see Appendix B for interview questions).

The challenge of conducting research on a topic such as this, as Brooks (1998) discusses in his dissertation on *The Meaning of Change through Therapeutic Enactment in Psychodrama*, is balancing the richness and complexity of the topic with the practicality of researching it. In order to answer the research question adequately, I chose to do a qualitative study with thematic analysis. The hallmark of qualitative research is to "...study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 2000, p.3). By conducting semi-structured interviews with open-ended questions, I invited the participants to express what is meaningful to them, without restricting their descriptions to simple answers to my queries. Additionally, qualitative research contends that reality is socially constructed, and recognizes the relationship between the researcher and the subject of research (Denzin & Lincoln, 2000). An awareness of my role as a researcher, posing the questions, was taken into account in the course of the research and in the final analysis. More specially, I took into account my influence on the participants and how my personal theoretical orientation might affect the progress of the interviews.

Conceptual Lens

The research perspective guiding this study was idiographic and emic, meaning that the emphasis was on the unique individual experience, and the results of the data are presented in a descriptive way, in order to provide understanding. The approach is semantic in that what participants say is considered "as is", and deeper or latent meanings are not sought—the story in and of itself is considered whole and complete (Braun & Clarke, 2006; Ponterotto, 2005). My goal was to be descriptive of the experiences of those who have engaged in Archetypal Dreamwork, and to synthesize these experiences and provide an interpretation of them with a thematic lens.

Intended Audience

It is intended that this study will be accessible to a diverse audience, including researchers, health care workers, mental health professionals, as well as anyone interested in the phenomenon of Archetypal Dreamwork. It is written so that it is easy to understand by academics and non-academics alike.

Definitions of Terms

Presented here are terms which are used by Archetypal Dreamwork analysts and clients, some of which are based on the ideas of Carl Jung or Mark Bregman.

Archetypal Dreamwork. Engagement in a specific method of working with dreams developed by Marc Bregman and based on the theories of Carl Jung, which involves a process of making sense of one's dreams on a feeling level, with the help of a therapist/analyst/facilitator.

Archetypes. A term used by Carl Jung to refer to universal patterns and images deriving from the collective unconscious and given specific and personal expression by human consciousness and culture. Some examples of archetypal events include a birth, a death, a separation from parents, and a marriage; examples of archetypal figures include a hero, a trickster, a child, a wise old man, and a wise old woman. While all people around the world inherit the basic patterns of archetypes, it is culture and personal experience that dictate what form they will take. For example, the archetype for a hero figure is prevalent throughout history; however, how a particular hero looks and acts, and the specific journey of that hero is shaped by culture.

Associations. "...what the client feels, thinks or believes about a person, place, image, event or feeling in a dream. ... One person's association will be wildly different than another person's association, even when working with a similar image" (Bregman, 2006. p. 5).

Collective Unconscious. A term introduced by Carl Jung, referring to the inherited part of the unconscious which is common to all humanity, and which corresponds to instinct (Jung, 1981).

Dream work. Any type of work with dreams, including therapeutic work, dream interpretation, or use of dreams for prophetic purposes.

Electroencephalogram (EEG). “A technique for studying the electrical currents within the brain. Electrodes are attached to the scalp. Wires attach these electrodes to a machine, which records the electrical impulses. The results are either printed out or displayed on a computer screen” (MedicineNet.com, n.d., para. 1). The electrical impulse patterns which are displayed are associated with the various stages of sleep. It is thereby possible to determine when a person is in the dream stage of sleep (primarily Stage 1 REM, or rapid eye movement, sleep). The person can then be awoken in order to obtain a dream report (Van de Castle, 1994).

Projection. “The justification of why people feel the way they feel by believing that their fear and pain are the result of something external—others, the world and life situations. When projecting, an individual is avoiding true feelings that would ultimately lead to the Divine” (Bregman, 2010, p. 208). Projection involves attributing feelings or characteristics to others which one has oneself.

Therapist/Analyst/Facilitator. One who works with clients and their dreams.

Summary

Dreaming is something that everyone does (Cartwright, 2010), and dream interpretation is historically and culturally significant. As a way of working with dreams, Archetypal Dreamwork has not been previously researched, yet some have spoken of as a powerful experience. This research was designed to tap into and document those experiences in a descriptive format. This study looks at the method of Archetypal Dreamwork from a qualitative perspective, with a focus on the experiences of

those engaging in this process. In addition, this study explores the relevance of Archetypal Dreamwork in the context of the existing literature on contemporary dream research.

The first three chapters of this study describe what this research is about and how it was done. This first chapter introduced the topic of Archetypal Dreamwork, provided background to this study, described the purpose of doing this research, specified the research question as well as my conceptual lens, outlined the intended audience and defined key terms.

In Chapter 2 the existing literature is reviewed to provide a context for Archetypal Dreamwork, including a discussion of the physiology of dream states and the universal significance of dream interpretation in history and culture. A focus is put on the theories of Carl Jung as a historical icon of dream interpretation as Archetypal Dreamwork incorporates his ideas. Furthermore, contemporary theories of dream content and the therapeutic benefits of dream work are discussed.

The method for conducting this research is the focus of Chapter 3. Qualitative research methodology, thematic analysis, and the rationale for choosing this approach to research Archetypal Dreamwork are examined. Furthermore, ethical considerations are outlined, as well as the procedures followed in this research and how the data was analyzed and evaluated.

The next two chapters of this study convey the results of this research. Chapter 4 presents the data and shows how the codes were organized into themes and sub-themes. Furthermore, examples of participant statements are given which highlight the salient experiences resulting from engagement in Archetypal Dreamwork, and how these fit into thematic categories. Following this, Chapter 5 endeavors to give coherency to the themes which were established, and to situate the data in the literature which was presented in Chapter 2. An interpretation of what participants described of their experiences of engagement in Archetypal Dreamwork is then offered in the conclusion.

Chapter 6 discusses the results of this research in the broader scope of what they have to offer to people who may be interested in taking part in Archetypal Dreamwork, and to counsellors or others who wish to utilize this method of working with dreams. First, the limitations of this study are examined. Implications for theory and practice are then discussed, in terms of what this research indicates engagement in Archetypal Dreamwork can offer individuals, counsellors or others utilizing it, and the field of dream work in general. Finally, directions for potential future research are suggested.

Chapter 2: Literature Review

This literature review will focus on the background and current beliefs and practices of working with dreams and locate Archetypal Dreamwork within that context. In order to provide an understanding of the basis of dream work and some of the controversy regarding the meaning of dream content, research regarding dream states will be outlined and an exploration of dream interpretation throughout history and in various cultures will be made. Contemporary theories of dream content and the therapeutic value of engaging in dream work will provide the existing milieu and context for Archetypal Dreamwork—where it lies in relation to other methods and where dream work in general is situated as a therapeutic tool.

The Physiology of Sleep and Dreaming

What is known about dreaming? People have been aware of dream states and have tried to make sense of them for centuries (Pick & Roper, 2004). But it was not until the 1950s that sleep laboratories were developed and sleep and dreaming were studied as a physical phenomenon (Cartwright, 2010; Dement & Kleitman, 1957). Sleep researchers discovered that dreaming occurs primarily during the rapid eye movement (REM) phase of sleep, but not exclusively. The dreaming that occurs in REM sleep is a sensory, mostly visual, experience. This dreaming follows a narrative structure and feels "real" to the dreamer at that time. In contrast, when awakened from non-REM (NREM) sleep, subjects report primarily single images or thoughts (Cartwright, 2010).

As a physical state, sleep and dreaming are important to survival. Research has shown that rats who are prevented from entering REM sleep only live about 5 weeks (rather than their normal 2-3 years) and, if deprived of all sleep, will perish after 3 weeks due to a failure of the body to lower its core temperature (Cartwright, 2010; Cheung, 2006). Furthermore, sleep has been shown to contribute to memory consolidation and is essential for metabolic functioning (Cartwright, 2010; Kaku, 2014).

During sleep, the areas of the brain that are most active are the hippocampus (the "storehouse of memories") and the emotion processing centers of the brain—the amygdala and anterior cingulate. However, the dorsolateral prefrontal cortex, the orbitofrontal cortex, and the temporoparietal region (the areas involved in rational thinking, adherence to facts, and sensory and spatial awareness) actually shut down (Kaku, 2014). During REM sleep specifically, it has been found that less activity occurs in the pre-frontal cortex (the area of the brain concerned with logical thinking, reflection, and decision making) and more activity occurs in those areas that process emotion (Cartwright, 2010; Hobson, 2005). Wilkinson (2006) notes that studies conducted with Positron Emission Tomography (PET) scans indicate that "...dreams are the mind's vehicle for the processing of the emotional states of being, particularly the fear, anger, anxiety or elation in view of their prominence in them" (p. 47). Thus, it makes sense that dreams often present memories from waking life that are imbued with emotion, and may seem somewhat disjointed or "bizarre".

Archetypal Dreamwork, with its emphasis on the feeling content of dream states, is in sync with what is known about the physiology of dreaming—that dreaming takes part in the region of the brain that processes emotions. Yet with the advent of scientific laboratory studies on the function of dreaming, controversy has ensued as to whether or not dream content is even meaningful, or simply a result of a random firing of electrical impulses in the brain. In his comparative review on the neurophysiological state of dreaming in relation to evolutionary biology, anthropology, and psychology, Stevens (1995) asserts that dreams are "psychobiological events". Stevens further extrapolates that what is known about the neurology of dreaming cannot, therefore, be separated from the psychology of dreaming. This topic is further explored in the section of this chapter entitled "contemporary theories of dream content".

Historical Theories of Dreaming

Historically, dream interpretation has played a prominent role in many cultures and spiritual traditions (Cheung, 2006; Fontana, 1994; Fromm, 1951; Shulman & Stroumsa, 1999; Stevens, 1995). Clay tablets dating as far back as 3000 BC have been found to have dreams inscribed on them (Stevens, 1995). Historically, dreams were seen as having come from supernatural forces such as spirits or were thought to be prophetic messages. For example, the Assyrian and Babylonian dream books dating back to the 5th century BC talk of dreams that come from demons and spirits of the dead and consider these dreams to be warnings about the future (see Stevens). The Vedas, sacred books written in India between 1500 and 1000 BC, speak of different levels of consciousness, the predictive power of dreams, and the significance of the temperament of the dreamer (see Stevens). The ancient Egyptians and Greeks considered dreams as coming from the gods and had a systematic way of interpreting dreams by utilizing visual or verbal puns, the idea of opposites (a dream shows the opposite of what it means), and associations (Cheung, 2006; Fontana, 1994; Stevens, 1995). Interestingly, the philosopher Aristotle (384-322 BC) had similar ideas to some modern concepts of sleep and dreaming; he felt that dreams have no inherent meaning, but are a result of sensory stimulation of the body which, in turn, affects our waking thoughts the next day (Fontana, 1994; Fromm, 1951; Stevens, 1995).

Artemidorus was one of the first to do empirical research on dream interpretation in the 2nd century AD, writing a book entitled *The Interpretation of Dreams*. This book was based on knowledge gleaned through libraries, manuscripts, and interviews with dream interpreters, whereby he managed to examine over 3000 dreams (see Stevens, 1995). Artemidorus was very interested in the associations that are evoked in consciousness through the dream images. Artemidorus asserted that there exist different types of dreams—some providing insight in symbolic form, others expressing irrational

desires or anxieties, and still others being visions from God (see Fontana, 1994; Fromm, 1951; Stevens, 1995).

During the Middle Ages in Europe, the Catholic Church in Europe discouraged the idea that dreams were sent from God as it was thought that God did not speak to the individual directly, but rather spoke only through the church (Fontana, 1994). Nevertheless, dream interpretation continued outside the context of the church, showing up in dream interpretation dictionaries as well as in art and literature (Fontana). After the Middle Ages, and into the Enlightenment period of Europe, philosophers tended to think dreams were not coming from outside forces, rather were the result of inner body stimuli (Fromm, 1951). Some philosophers, such as Voltaire, Kant, and Goethe also recognized the ability of our minds to have heightened perceptions about ourselves and others during dreaming (Fontana, 1994; Fromm, 1951).

With this shift in focus away from attributing dreams to an outside source to seeing them as being an expression of inner processes, the stage was set for the publication of Sigmund Freud's *The Interpretation of Dreams*. Freud published this book in 1899 and its release had a great influence on the western worldview of dreaming and on psychoanalysis. Erich Fromm (1951) proclaimed that, "...Freud's interpretation of dreams is the beginning, the best-known and the most significant contribution of modern science to dream interpretation..." (p.47). Freud (1952) asserted that dreams are the "guardians of sleep" (p.65), in that wishes from our waking life, even if these are repressed from consciousness, are fulfilled in the nighttime; therefore, we are relieved of frustration through dreaming and this makes sleep possible. Freud employed the technique of "free association" to interpret dreams; the patient would say whatever came to mind in relation to the dream, without being self-critical. What was remembered in a dream Freud called the "manifest content", while what was revealed through the analysis of the dream he termed the "latent content". According to Freud, dreams

have a number of characteristics, including: condensation (a number of seemingly unrelated events or objects, but that share some common characteristic, are grouped together); displacement (it is what seems unimportant in the dream which is actually the most significant); dreams may seem absurd; dreams are an expression of the relaxation of a conscious censorship function and are the disguised fulfillment of repressed wishes, many of which are infantile sexual wishes. Although his theories on the meaning of dream content were disputed by some of his contemporaries, what Freud contributed to dream interpretation, and to the field of psychology, was a seeking to understand dreams in light of underlying mental processes, rather than as messages from gods or as a result of simple somatic stimulation.

Carl Jung, a contemporary and initial supporter of Freud's ideas, diverged from Freud regarding the meaning of dream content. Archetypal Dreamwork is based on theories developed by Carl Jung; as such, a greater focus will be placed on Jung's theories in the following paragraphs. Two significant differences between the theorists were that while Freud saw dreams as expressions of repressed wish fulfillment, Jung felt dreams compensate for imbalances in one's life and may indicate future goals of the dreamer (Fromm, 1951). Furthermore, Jung (1981) wrote that the contents of dreams come not only from personal unconscious memories, but that they also originate from what he called the *collective unconscious*—the inherited thought patterns and experiences of all peoples through time.

The collective unconscious is conveyed symbolically in dreams as "...primordial images...the most ancient and the most universal thought-forms of humanity" (Jung, 1981, p.76). Jung termed these images *archetypes*. One example Jung gives is the pattern of the rising and setting of the sun every day, which is mythically portrayed as *the sun-hero* in many cultures (Jung, 1981). Fontana (1994) provides other examples of archetypes and what they represent in dreams, including *the mother* (representing a force of growth and fertility as well as one that dominates and devours), *the child* (a symbol of our

"true self" not limited by the ego, and possessing transformative power), *the animus* (the masculine) and *anima* (the feminine), *the wise old man/woman* (a source of growth, learning, and higher consciousness), *the shadow* (the primitive, instinctual side of us); and *the persona* (the way we present ourselves to the outside world—if the persona is identified with too closely then it can become pathological, in which case it may appear in dreams as a barren landscape or as being naked).

The archetypes themselves are like containers which take a certain shape; it is the individual and the culture which determine how those containers are filled—the specific content. All animals have an instinct to eat; it is the phylogeny, or evolutionary characteristics, of any particular species which will determine exactly what it eats. The archetypes correspond to instinct in the psyche and their expression will be determined by an individual's cultural and personal history (Jung, 1981; Stevens, 1995).

Jung asserted that dreams are not disguising anything or showing things as being opposite to what they are, rather they are a natural phenomenon and the content is obvious (Fromm, 1951; Jung, 1981)—“The dream itself wants nothing; it is a self-evident content, a plain natural fact like the sugar in the blood of a diabetic or the fever in a patient with typhus” (Jung, 1981, p. 111). Instead of utilizing the free association of Freud, Jung preferred direct association, concentrating on the dream itself and continually coming back to it, instead of wandering to other topics (Fontana, 1994; Jung, 1981). Psychotherapy and dream analysis is about self-discovery and integration of the “tension of opposites”, or the conflicting forces within ourselves (Jung).

Two other concepts that Jung discusses that are relevant to Archetypal Dreamwork are those of *individuation* and *alchemy*. Individuation refers to a drive to become oneself as separate from others—to become a whole person and realize one's potential (Jung, 1981; Stevens, 1995). The transformation of the individual through psychoanalysis and working with dreams Jung likened to the

process found in late medieval alchemy textbooks of transmuting base metals into gold (Jung, 1981). Jung asserted that the science of alchemy in medieval days was the infancy of chemistry, but it was also much more than that; there was a spiritual side, an alchemical philosophy which involved "...the transformation of personality through the blending and fusion of the noble with the base components, of the differentiated with the inferior functions, of the conscious with the unconscious" (Jung, 1981, p. 232). According to Jung, this was, in essence, the precursor of modern psychology. Similarly, a belief imbedded in the theoretical framework of Archetypal Dreamwork is that by working with one's dreams and the archetypal images which are presented in them, an individual gets closer to the true, or "divine" and unique self.

Throughout history and all through the world dream interpretation in various forms, and based on diverse theories, has been prevalent. This indicates the significance of the phenomenon of working with dreams—a practice which continues today.

Cross-cultural Theories of Dreaming

Not only is dream interpretation deeply rooted in history, its branches spread wide across the earth. Cross-cultural studies in anthropology demonstrate the role of dream interpretation as a universal phenomenon. The scope of this literature review does not allow for a comprehensive account of cross-cultural dream interpretation; hence, a few examples will be given to indicate the universality of the significance of dreams for people the world over, and to show the diversity of ideas regarding the meaning of dreams. No single example is considered to be representative of a geographical area or of a larger culture—each is an individual illustration in its own right.

In *Dream Cultures: Explorations in the Comparative History of Dreaming* Shulman and Stroumsa note that, "in most dream cultures, dreaming is a language that, like other languages, needs deciphering" (1999, p. 9). Every culture has its own way of interpreting the language of dreams. In

Papua New Guinea, the Melpa believe dreams can be true or false and that they convey messages by showing the opposite of what is meant. The Melpa also believe that dreams hold a number of functions, including: to help work through problems of waking life, to provide information (e.g. that someone is a thief), to serve a messages from spirits, and to allow the dead to communicate with their kin through dreams—information which women then use to manage their family relationships (Strathern, 1989).

For the Altaian, of Russia, the time of day and phase of the moon determine the usefulness of a dream; for example, clairvoyant women utilize dreams from dawn to mid-day, whereas dreams when the moon is waning are considered useless and confusing (Tiukhteneva, 2007). Furthermore, dreams are considered to be like an epic narrative—a gate into deeper knowledge and mythological consciousness—that can be a foretelling of the future (Tiukhteneva).

In China, there is a belief in different levels of consciousness and a consideration of the dreamers' horoscope and physical health in relation to dreams. Furthermore, it is alleged that the soul of the dreamer wanders during sleep, and it is considered dangerous to wake a sleeping person as the soul could become lost (Fontana, 1994; Stevens, 1995).

Tedlock (1981) outlines the intricate and extensive training involved in becoming a dream interpreter amongst the Quiche (Mayans) of Guatemala and, depending on the level of training a dream interpreter has reached, the same dream may be interpreted as a personal event or within the larger social and religious context. Dreams are interpreted variously as expressing a wish, as a metaphorical or direct representation of future events, or as an opposite of what is to come (Tedlock).

Irwin (1994) writes of the Native American Plains peoples for whom dreaming is "...a primary source of knowledge and power" (p. 236) and the distinction between the dream-world and waking-world are merged. Similarly, to the Dunne-za, hunter-gatherer peoples of northeastern British

Columbia, animal trails are revealed in dreams, knowledge which is then used in hunting (Brody, 2000). “Powerful dreamers” are considered to be like shamans, gaining insight from the spiritual realm which is then expressed and shared through songs and stories (Brody, 2000).

From the above examples, it is evident that dream interpretation plays a role in the lives of people everywhere, that often dreams are given a supernatural status, and that the values of the culture are reflected in the meanings given to dreams. Dreams are seen to provide insights about the self and others, to portend the future, or as visitations from ancestors. Furthermore, in many cultures there exist books on how to decipher dreams and there are individuals who are relegated to do dream interpretation.

When one considers that it is an individual who is dreaming within the context of the larger culture, dream interpretation reveals how culture influences the individual expression of symbolic form. Irwin (1994) eloquently expresses this continuum between individual and society as follows: “Such is the paradox of dreaming: it bears witness to the power and depth of the psyche while simultaneously trying to mediate that power into socially recognizable channels not wholly adequate to bear the full complexity of the experience” (p. 230). In other words, dreams are powerful individual experiences, expressed as socially understood and accepted archetypes and metaphors.

Contemporary Theories of Dream Content

Focusing now on Western culture, in the last sixty years of sleep research there has been an emphasis on scientific studies of dream states and how these relate to dream content. In contemporary theories, there appears a continuum of beliefs. On the one side of this continuum there is the belief that dreaming is simply random regurgitated bits of memories, and on the other side the belief that there is purposeful processing by the brain of specific waking events (thoughts, feelings, and experiences), or of unconscious processes.

On the one extreme of this continuum, Hobson (2005) contends that while the brain is physiologically activated during sleep, the function of dreaming is separate from the content of dreams; therefore, he asserts, dream interpretation is not meaningful or relevant. This theory is called the *activation-synthesis theory*.

A bit further along the continuum, the *continuity hypothesis of dreaming* states that dreams are expressions of waking-life experiences (Schredl & Hofman, 2003). In an overview of research findings on dream content, Domhoff (1999) notes support for the continuity of dream content with waking emotional concerns and thoughts, consistency of dream content within an individual over many years, and a developmental ability to dream which progresses from child to adulthood. Domhoff (1999) uses these findings to refute Freudian and Jungian dream theories, stating that dreams are neither an expression of wish-fulfillment (Freud) nor an expression of the collective unconscious (Jung). Rather, Domhoff (1999) asserts that dream research findings indicate that dreams are a reflection of basic waking thoughts and experiences and so are compatible with cognitive theories of dreaming. Therefore, according to Domhoff, dream research should be focus primarily on cognitive theories of dreaming.

At the other end of the continuum are those who practice dream work with the belief that dream content is meaningful and understandable. Dreams are considered to be more than a random firing of neurons in the brain, and are greater than a rehash of what happened the previous day—dreams are imbued with deeper meanings and insights into one's personal life. While the theoretical orientation of those employing dream work based on this belief varies, the unifying principle is an effort to gain insight and facilitate change in people. Fromm (1951) succinctly describes the rationale of doing dream work as follows: "Not only do insight into our relation to others or theirs to us, value judgments and predictions occur in our dreams, but also intellectual operations superior to those in the waking

state. This is not surprising, since penetrating thinking requires an amount of concentration which we are often deprived of in the waking state, while the state of sleep is conducive to it” (p. 45).

What is predominant in the literature in the last century, and supported by research, is the role of emotion processing in dreams. Stephen (2003) asserts that the purpose of REM sleep is to review the events of waking life in order to encode them in an “emotional memory system”. Other studies have shown that there is a preponderance of certain waking activities represented in dreams, specifically those which are affective or emotional rather than cognitive in nature (Schredl, 2006; Schredl and Hofmann, 2003). More recently, Malinowski and Horton (2014) found that waking-life experiences were incorporated into dreams when they were emotional, but not when they were considered stressful, and there was no significant representation in dream content of novel or personally significant experiences, major daily activities, or major concerns. This refutes the continuity hypothesis of dreaming, and supports the premise that dreams are about emotion-processing and not simply a regurgitation of waking life events.

The role of emotion in dreams is demonstrated by electroencephalogram studies which have found that revisualization of one’s dreams brings about a physiologic response indicative of emotional activation in the brain; whereas, the same physiological response did not occur during a free imagery exercise (Reyher and Morishige, 1969; Morishige and Reyher, 1975). Pesant and Zadra (2004) hypothesize that this emotional/physiological response enables insights to occur, and that this “...is consistent with the idea that insights do not merely arise from an intellectual understanding of dreams” (p. 498).

Cartwright (2010), who has engaged in sleep and dream research since the 1950s, discusses the role of dreaming in down-regulating negative emotions from the day’s events. Her studies with people who suffer from depression found that those who recovered after 5 months (without medication or

therapy), in contrast to those who did not recover, had qualitative differences in their dreams—they were better able to link images from previous memories to new ones, expressed emotional adaptive responses to changes in their lives, and were actively engaged in their dream stories (Cartwright, 2010). In essence, the act of dreaming itself can be therapeutic. Cartwright further describes the purpose of sleep and dreaming in the formulation of self-concept as follows:

So, in good sleepers, the mind is continuously active, reviewing experience from yesterday, sorting which new information is relevant and important to save due to its emotional saliency. Dreams are not without sense, nor are they best understood to be expressions of infantile wishes. They are the result of the interconnectedness of new experience with that already stored in memory networks. But memory is never a precise duplicate of the original; instead, it is a continuing act of creation. Dream images are the product of that creation. They are formed by pattern recognition between some current emotionally valued experience matching the condensed representation of similarly toned memories. Networks of these become our familiar style of thinking, which gives our behavior continuity and us a coherent sense of who we are.
(p.176)

Wilkinson (2006), a Jungian analyst who works extensively with patients' dreams, also notes the role of dreams in the formation of self-concept. Wilkinson demonstrates how the scientific research regarding the brain in a dream state confirms the theory and practice of Jungian analysts, who "...concentrate on the mood and affect that underpin the dream, and the relation of this to the dreamer's waking emotional life and ways of relating" (p. 47). She goes on to discuss how the research indicates that dreams, through metaphor, play a role in organizing emotional memories and that this contributes to the formation of the personality. This process is what Jung referred to as individuation. Wilkinson (2006) asserts that "the dreaming mind-brain uses vivid visual imagery to process emotional states of

mind, that are implicit, not yet available to consciousness, but which seek to emerge, through the vehicle of the dream, into consciousness where they may be thought about” (pp. 53-54).

Consistent with Cartwright’s findings which support the therapeutic value of dreams, are the results of a study done by Owczarski (2014) with Polish nursing home residents. However, while Cartwright asserts that the therapeutic value of emotion processing in dreams leads to the formation of a new self-concept, Owczarski maintains that the dreams of the nursing home residents enabled them to deny their present situation and instead to focus on a happy past—an example of what Jung called “compensation”. In his study, Owczarski found that the residents, for whom being placed in a home often involved a traumatic rejection by the family, frequently had dreams which incorporated pleasant events and people from the past, yet “in none of the cases under study did good dreams cause regret or even nostalgia for past happiness. On the contrary, all respondents who dreamt about good old times, or about their family members in joyful situations, woke up feeling better” (p. 275). In fact, for the average person, only 20% of dreams demonstrate positive emotions, whereas for the nursing home residents, the positive emotions were reflected in as many as 64% of dreams (Owczarski, p. 273). Based on these findings, Owczarski proposes that dreams may play a compensatory function for the residents—they dreamt about what they were missing and could not have as a way of improving their present state of being. Owczarski notes that his study is limited to a specific population and cannot be generalized to other people, yet it is interesting to note the therapeutic effect that dreaming appeared to have for this population.

A recent study by Yu (2015) using a high-density electroencephalogram to examine the mood-regulatory function of dreaming found that most dreams expressed mixed feelings or positive emotions, with the intensity of emotion peaking in later stages of REM sleep. The author proposes that the function of dreaming is not limited to down-regulation of negative emotions, rather is a homeostatic

process whereby both negative and positive emotions are brought to a middle ground, and “accordingly, the ultimate goal of dreaming sleep is to restore a peaceful mind” (p. 287).

In summary, sleep research has shown that sleep and the concurrent dreaming that takes place are critical to physical and emotional health. Regardless of the controversy as to whether the dream content itself is meaningful, research in the last 10 years has indicated that dreaming plays a role in memory and emotion processing. In fact, Stevens (1995) bridges the controversy by arguing that the brain regions most activated during sleep are also the most ancient structures in our brains, or the “primordial self”, and so “we have reached a point in the history of oneirology (the study of dreams) where it is simply not good enough to discuss dreams as if they were purely psychological or entirely neurophysiological phenomena. Clearly they are both” (p. 3).

Dream Work in the Context of Therapy

Given the significance of dream interpretation in history and culture and the importance of the dream state for health, I now turn to look at what the literature has to say about the value of utilizing dream work in therapy. Dream work, in the context of therapy, became renowned through Freud’s work in the early 1900s. Since then, there have been many variations of the use of dream work in counselling within different theoretical orientations. Studies have shown the prevalence and efficacy of dream work in therapies as diverse as psychotherapy, pastoral counselling, and cognitive behavioural therapy (Crook & Hill, 2003; Hill et al., 2008; Lyon & Wimmer, 2005; Montangero, 2009; Pesant & Zadra, 2004).

Clients. Who engages in dream work and what are the therapeutic benefits? In a study of undergraduate psychology students, 81% of participants reported a belief that dreams contain important and relevant information (King & DeCicco, 2009). This finding implies, at least in this limited demographic, that there may be an openness to dream work in therapy. Furthermore, Lyon and

Wimmer (2005) examined client reactions to working with dreams in therapy and found a desire on the part of the clients to have more time and opportunities to talk about dreams with their counsellors.

Dream work is usually employed with individuals in the course of therapy. Studies on dream work, which indicate the diversity of clients who have engaged in it, have been conducted with specific populations such as cancer patients (Goelitz, 2001), terminally ill patients (Goelitz, 2007), children (Huermann, Heath, Fischer, & Potkar, 2009), and trauma survivors (Gardner & Órner, 2009). Dream work is also done with groups (Feinberg, 1981; Lamb & Hollis, 1994).

Therapists. Dreams are most often used in therapy by psychoanalysts, who tend to apply Freudian dream theory. Therapists with other theoretical orientations (e.g, Gestalt, client-centered, focusing, family, group, psychodrama, and cognitive-behavioral therapies) utilize dreams as well, based on the ideas of Freud, Jung, Perls, or other theorists (Schredl, Bohusch, Kahl, Mader & Somesan, 2000). Although therapists with diverse theoretical orientations make use of dream work, it is nevertheless rarely employed in therapy (most therapists work with dreams only occasionally, if at all), and dream work is most often initiated by the client rather than by the therapist (Crook & Hill, 2003; Marszalek & Myers, 2006; Schredl et al., 2000).

Models of Dream Work. There are many and varied methods of working with dreams; the models of dream work discussed here are not a comprehensive account of what exists, only those that are relevant to this study are outlined. The most well-known and often utilized approaches are the psychoanalytical approaches of Freud and his successors (Pesant & Zadra, 2004). As previously mentioned, the function of dreams according to this model is to express repressed wishes and to protect sleep from being disturbed. This approach is retrospective in that dreams are interpreted by looking at events from childhood and relating them to present dream images. *Free association* is employed to decipher a dream's underlying meanings, in which a person speaks whatever comes to mind. The

analyst offers an interpretation of the dream, looking for repressed material and taking into consideration the dynamics of the client/analyst relationship (Freud, 1952).

Jungian dream analysis differs from the psychoanalytical approach of Freud in the belief that dreams have a compensatory function by presenting views opposite to those of the waking state. Where Freudian dream analysis sees dreams as wish-fulfillment, Jungian dream work views the function of dreams as presenting a different point of view to balance the conscious and unconscious, allowing the individual to become individuated (reach individual potential) and to become whole. As a result, dreams are considered prospective—looking ahead to what a person can be in the future. Dream elements may be objective (relate to things in the external environment of the person), or may be subjective (seen as parts of the dreamer's personality). Most often, the subjective meaning is considered in the interpretation of the dream. Deciphering a dream involves *amplification* of dream images—relating them to personal, cultural, and archetypal associations, with the goal of uncovering deeper meanings of the dream in relation to the individual (Fontana, 1994; Jung, 1981; Pesant & Zadra, 2004). Dream analysis in this approach is a continued series of conversations between the client and the analyst.

The Gestalt approach to dream work was developed by Fritz Perls in the 1940s and 1950s. With this model, the meaning of everything in the dream is determined by the dreamer, and the therapist does not interpret the dream. The main idea is that all parts of the dream are considered to be projections of the unaccepted or unwanted parts of a dreamer's personality, and the goal of dream work is to integrate these different parts. Dream work involves recounting the dream in the present tense and through role play enacting the various elements of the dream. The client carries out a dialogue between the various parts of the dream, which allows for awareness and insight (Fontana, 1994; Pesant & Zadra, 2004).

In the 1990s, Hill developed an integrative approach to dream work based on the models of Freud, Jung, Perls, cognitive-behavior therapy, and other theories. In the Hill cognitive-experiential model of dream interpretation, the client and therapist interactively work through the client's dreams in three stages. The first stage is *exploration*, in which client and therapist explore the emotions in the dream in relation to waking life associations. The second stage is *insight*, in which the therapist helps the client find meaning to the dream by linking images and emotions to current life, dream elements may be considered projections, the dream may be experienced in the here and now of therapy, and spiritual or relationship dimensions to the dream are examined. The third part of this method is the *action* stage, in which the therapist encourages the client to consider possible changes that can be made in the dreamer's waking life based on insights gained in the session. (Pesant & Zadra, 2004; Wonnell & Hill, 2000).

Benefits to Therapeutic Process. Utilizing dream work in the course of therapy has been shown to positively enhance the therapy process. Working with dreams in such a setting permits quick access to issues that are significant to clients' lives, thereby facilitating therapeutic gains (Widen, 2000). Furthermore, for some clients the negative emotions and events expressed in dreams are easier to talk about than their waking life experiences (Cohen, 1999; Pesant & Zadra, 2004). For example, Goelitz (2001) reports that dream work with cancer patients creates a safe environment in which to explore emotional topics such as loss of control, ambivalence, and fear of death. She further notes that this effect was accomplished with patients who were initially resistant to counselling and who had previously missed appointments. It has also been found that two groups of clients who benefit from the indirect aspect of exploring personal issues through dream work (rather than directly talking about them), were trauma victims and those with eating disorders (Brink & Allan, 1992; Cohen, 1999).

Studies comparing therapy sessions without dream work to sessions involving dream work with Hill's cognitive-experiential model, indicate those sessions with dream work produce higher scores on measures of insight, quality of session, working cooperation, and ideas generated of how to change aspects of one's life (Cogar & Hill, 1992; Hill, Diemer, Hess, Hillyer & Seeman, 1993). In another study of Hill's cognitive-experiential model of dream interpretation, it was found that participants found it helpful to have a therapist facilitate dream interpretation (rather than trying to do it alone), and that the first two stages of Hill's dream interpretation approach (exploration and insight) were more helpful than the action stage (Hill, Diemer & Heaton, 1997).

Therapeutic Gains. A number of studies explicate the therapeutic gains from engaging in dream work in the course of therapy. Participants in a study by Cogar and Hill (1992) reported no significant changes in self-esteem measures, but felt they benefited from greater self-understanding and insight. Marszalek and Myers (2006) recount that by integrating dream interpretation into developmental counselling and therapy, clients benefit from self-development, understanding, and self-efficacy. In group therapy, it has been found that the sharing of dreams aids members of the group to co-construct narratives and thereby a new sense of themselves (Gagerman, 1997). A review by Roesler (2013) of empirical studies examining Jungian psychotherapy (in which dream work figures prominently) demonstrated "...significant improvements not only on the level of symptoms and interpersonal problems, but also on the level of personality structure and in everyday life conduct" (p. 562). Moreover, these benefits continued for six years after therapy was completed.

In a comprehensive review of the literature regarding various methods of utilizing dream work in therapy and their usefulness and effectiveness, Pesant and Zadra (2004) describe three types of benefits to dream work: "(a) client insights, (b) increased involvement of the client in the therapeutic process, and (c) a better understanding of clients' dynamics and clinical progress" (p.496). Pesant and

Zadra further note that insights in themselves may not effect change in the client, but may motivate a client to change.

Another comprehensive qualitative study by Hill et al. (2013) examined a number of factors related to dream work, including: characteristics of therapists and clients who engage in dream work; activities undertaken; effects of dream work; how frequently dream work occurs; and transference, countertransference, valence, insight, and action in dream work. In this study it was found that about half of clients in psychotherapy chose to talk about their dreams in therapy, dream work seemed most beneficial to those clients with troubling dreams, and there is a place for the encouragement of dream work in therapy at the right time with some clients. For those who chose to engage in dream work positive consequences included client access to emotions (which may not have otherwise been expressed), voicing of underlying concerns, connection of current events with childhood experiences, issues in the therapeutic relationship were exposed (such as transference), thoughts and feelings were revealed to which the client had been resistant or hesitant to share, and the therapeutic relationship was enriched.

A study conducted by Wonnell and Hill (2005) specifically focused on the action component of the Hill model of dream work, in which the client is encouraged to make a plan of action based on what was learned from working through a dream. The authors found that success in implementing an action plan was positively influenced by the focus of the therapist on creating a specific action plan, the client being involved in the dream session, and the ease and specificity of the plan. The authors emphasize that in order to facilitate changes in a client's life through dream work, a therapist needs to focus on action skills—the identification and implementation of needed changes (Wonnell & Hill, 2005).

It is worthwhile to note that the effectiveness of dream work sessions has been found to be mediated by client attitude: clients with moderately positive attitudes toward dream work had better

outcomes than those with negative attitudes or those with strongly positive attitudes; those with strong attitudes may have unrealistic expectations of what can be attained with dream work, and those with moderately positive attitudes would be more vested in a dream session than someone with a negative attitude (Zack & Hill; 1998).

Limitations to the Existing Research. Although there is ample evidence of the benefits of engaging in dream work from case studies, the limitations of these reports are selection bias and lack of generalizability. Pesant and Zadra (2004) note that the majority of empirical research has been done on Hill's cognitive-experiential model, in which small sample sizes of student volunteers are used as participants for only a single session of dream interpretation, putting into question the validity and generalizability of these findings. Furthermore, although there are a number of empirical studies on the Hill model of dream interpretation, "...very little data are available on other approaches to dream interpretation" (Pesant and Zadra, 2004, p. 504).

As for the disadvantages, or the potential to cause harm by doing dream work, Mazzoni and Loftus (1998) found that interpreting a dream to suggest that a traumatic experience happened in childhood, even if that experience had previously been denied, could persuade a person to concur with the erroneous suggestion. The authors recommend being cautious when employing dream interpretation methods, in order that clients do not adopt false beliefs about past experiences, or come to doubt their true experiences.

Summary

Ideas regarding the meaningfulness of dreams have a long and somewhat controversial history. Differences of opinion notwithstanding, scientific studies specify the role of memory and emotion processing in the dream state. From the research, it is evident that therapists from diverse theoretical

orientations employ dream work as a tool—whether with individuals or in groups. There is also an indication of interest in engagement in dream work from people who seek out counselling.

The research shows that dream work is effective, with the most commonly reported findings indicating that the therapeutic process is enhanced, either through an improved relationship to the therapist or by the client gaining insights into otherwise repressed thoughts and feelings.

The focus of this study is on the experiences of a number of participants who chose to engage in Archetypal Dreamwork—either as an individual or in a group retreat setting. As a qualitative study, it is not limited to specific measures of changes in symptoms or personality, rather is designed through thematic analysis to draw out from the participants' perspective a description of experiences which result from engaging in Archetypal Dreamwork.

Chapter 3: Methodology

Having examined some of the historical, cultural, theoretical, and scientific dimensions of dream work, we now turn to look at how the research was conducted for this study. In this chapter I discuss the suitability of utilizing qualitative research as an approach and thematic analysis as a method for describing the experiences of participants engaged in Archetypal Dreamwork. Furthermore, I outline how ethical concerns were addressed, how the participants were selected and interviewed, and how the data was analyzed and evaluated.

Qualitative Research

The literature is replete with studies of various approaches to working with dreams, yet this is a first look at the Archetypal Dreamwork model. In order to adequately portray the experiences and honour the voices of those engaging in Archetypal Dreamwork, I elected a qualitative design for this study. If I had chosen a quantitative design, I would have had to decide on specific outcomes to measure, such as “change in self-concept”, or “alteration in quality of spousal/partner relationship”. The goal of quantitative research is to measure phenomena and to generalize from a sample to a larger population (Sandelowski, 2004). However, the aim of this study was not to measure outcomes or to create a theory from the data; rather the focus was on individual experiences and, from a number of individuals, to gather themes. The experiences around engaging in Archetypal Dreamwork are multifaceted and complex. Therefore, to try to measure them would have been limiting, and would not have adequately portrayed the various layers and tones of what the participants conveyed. By utilizing a qualitative approach, the subtleties and nuances of these experiences emerged, and I was able to provide participants of Archetypal Dreamwork an opportunity to describe their experiences as a result of having engaged in this process, without limiting that description to specified parameters or measurements.

Sandelowski (2004) discusses the usefulness and utilization of qualitative research versus quantitative research with regards to the emphasis on evidence-based practice in health care settings. As someone who has worked in various health care situations, ranging from public health to private clinical practice (physical and mental health), I am well aware of the importance and concern for utilizing "best practices", which are based on good research design, which is typically quantitative in nature. Sandelowski (2004) notes that, "because the thrust of evidence-based practice is interventionist—that is, oriented toward observable action—qualitative research appears to be less useful (than quantitative research) by virtue of appearing less instrumentally useful" (p. 1372). She goes on to show how qualitative research is actually not only instrumentally useful (e.g. developing specific tools for clinical assessment), but that symbolic utilization (findings are less obvious) and conceptual utilization (a change in how the problem or event is thought of by people) are the most important objectives of qualitative research and have value in themselves. "In the qualitative research literature, understanding is not merely a prelude to or basis for action but, rather, is itself action, or a consequence of action. Whenever users see something for the first time or see it differently, they change the world" (Sandelowski, 2004, p.1373).

The purpose of this study is to shed some light on the phenomenon of Archetypal Dreamwork and to allow for the less obvious findings to emerge. This in turn may lead to an understanding of the experience, unforeseen changes in other ways, or to further research. In order to meet this objective, a qualitative approach was deemed the most appropriate. In doing the research, I strove to maintain the integrity of the data that was gathered, to incorporate reflexivity into the process, and to provide an interpretation with transparency of my own conceptual lens in mind.

Thematic Analysis

After careful deliberation of a number of alternative qualitative methodologies, thematic analysis was chosen to look for emerging patterns or themes in the reported experiences of Archetypal Dreamwork participants. Ethnography, the study of a particular culture or group, was considered as those in Archetypal Dreamwork do identify themselves as a “group”. However, the diversity within the group is great—Archetypal Dreamwork is open to any and all cultural and spiritual beliefs and the only requirement of membership is an interest in exploring dreams. I chose not to look for the “essence” of Archetypal Dreamwork itself, as would be the case with a phenomenological approach; rather, I was interested in the *experiences* of those who choose to engage in it. As this is a pilot research study of Archetypal Dreamwork, it would be premature to do grounded theory. The purpose of this study is to provide a description of the experiences of those who choose to engage in Archetypal Dreamwork—not to create a theory or give an explanation.

Archetypal Dreamwork is described as “feeling work” (D. M. Jakubec, personal communication, July 8, 2014); as such, it is difficult to put into words what are essentially “feeling experiences”—it is like trying to describe a piece of music in words. The purpose of using thematic analysis was to draw out themes in how doing this “feeling work” touches the lives of those who experience it. It is, therefore, more like asking people after they attended a symphony concert how the music affected them (made them happy, relaxed, sad, etc.), and by asking a number of people, synthesizing themes in their responses.

Braun and Clarke (2006) assert that thematic analysis is the foundation of qualitative analysis, not only as a process embedded in other methods such as grounded theory, but as a method in its own right. They go on to clarify what thematic analysis is and the role of the researcher in this methodology. It is more than passively “giving voice” or having themes “emerge” from the data—the

researcher plays an active role in selecting and analyzing data informed by the theoretical position of the researcher. “Any theoretical framework carries with it a number of assumptions about the nature of the data, what they represent in terms of ‘the world’, ‘reality’ and so forth. A good thematic analysis will make this transparent” (Braun & Clarke, 2006, p. 81). Throughout the various stages of gathering data and doing the analysis, I was cognizant of the role I played with regards to my participants and my theoretical position in interpreting the data and analyzing it. This is further addressed below in the “data analysis” section.

As in the process of thematic analysis recommended by Braun and Clark (2006), once the themes were derived from the data, they were considered a focus point for richer description and interpretation, not an end result in themselves. The description derived from the themes was then linked to the literature to provide insight into the experiences of people engaging in Archetypal Dreamwork in the context of existing knowledge.

Ethical Considerations

This study consisted of interviews with six adult volunteers, over the age of 18, who had engaged in Archetypal Dreamwork as an individual or in a group setting. The participants were willing volunteers who were interested in talking about their experiences regarding Archetypal Dreamwork.

It was anticipated that participants in this study could become uncomfortable or anxious while discussing their experiences. They may have had to deal with previous trauma, rejection, relationship break-ups, or other painful experiences or feelings while engaging in Dreamwork. In order to minimize the psychological risks, a number of measures were put into place to protect the participants.

Firstly, I created a safe, private, and welcoming environment in my office where the interviews were conducted. Prior to the start of the interviews I made participants aware, through discussion and with an information sheet (see Appendix D), that: they need only provide information which they were

comfortable sharing, they could stop the interview process at any time, they had the option to withdraw from the study at any time, a number would be used in place of their name and any identifying information would not be revealed in the final summary unless permission was given by the participant to do so. Furthermore, it was communicated that all shared information would be kept strictly confidential, but there were limits to confidentiality; if it were revealed that someone was being, or would be, harmed (the participant or someone else), I would be obliged to contact the appropriate authorities to report the potential threat.

A consent form (see Appendix E) was signed by each participant prior to engaging in the interview. I also had available a directory of phone numbers and addresses of counsellors and other mental health service providers in case it was needed (see Appendix G). During the interviews I focused on establishing rapport and a feeling of safety. Following the interviews, I did a check-in with the participants as to how they were feeling about the process. All of the participants reported feeling good about having shared their experiences. After the interviews were finished, and the transcribing was completed, a copy of each individual's transcribed interview was offered to the participants to check over for accuracy and the participants were encouraged to let me know if there was any part that I should not use. Furthermore, any block quotes (40 words or more) that were presented in this thesis were shown to the participant from whose transcript it was taken and checked to ensure this would be alright to use. All of the participants gave positive responses to use of their interviews or portions thereof.

Confidentiality. In order to ensure confidentiality for the research participants, each person was assigned a random number for the transcription of the interviews and notes. As the researcher, I was the only one who knew who the participants were. Any identifying information in the data that could compromise confidentiality was removed or disguised. No demographic information was provided in

the final write-up, as this research project was conducted in a small population center and it would be too easy for members of this small community to identify participants through descriptive information.

Furthermore, prior to conducting the interviews, the research proposal for this study was evaluated by the University of Northern British Columbia's Ethics Board to ensure proper procedures and standards would be met. I also had two supervisors who were available during the course of the research to address any concerns on the part of the participants, or questions on my part, regarding privacy or safety.

Research Procedures

Recruitment of participants. With qualitative research, the number of interviewees tends to be small with a focus on intensive study and large amounts of information from each contributor (Curtis, Gesler, Smith & Washburn, 2000). In accordance with this, my goal was to interview between four and six participants, depending on how many came forward. A minimum of four participants was desired in order to adequately derive themes from the data. Fortunately, six participants volunteered to take part in this study. All participants were a minimum of 18 years of age, had previously engaged in Archetypal Dreamwork either as an individual or in a group setting, and willingly volunteered to contribute to this study. All of the participants had engaged in Archetypal Dreamwork for at least one year and on more than one occasion.

Recruitment consisted of contacting Dreamwork analysts and asking them to post a flyer with an invitation to partake in this study (see Appendix F). Four of the six participants came forward as a result of the flyer. After this, a snowball sampling method was used, in which participants who met the criteria for inclusion in the study were recommended by those already interviewed; two participants were recruited in this manner making a total of six.

Consent. Consent was obtained prior to initiating the interview process from all participants through discussion and a signed form (see Appendix D). The consent form outlined the following: the purpose of the research; how participants were recruited; benefits and risks of participating in this research; confidentiality; who has access to the data; how the data is stored, for how long, and how it will be destroyed; the right to withdraw from the research project at any time without prejudice; and who to call with questions or concerns regarding this research project.

Interviewing. The format to gather data for this study was semi-structured, in-depth, individual interviews. There were six interview questions (see Appendix B) which were very open-ended—this was intentionally done in order to allow participants to decide what was important for them to talk about regarding their experiences of doing Archetypal Dreamwork. “The purpose of the qualitative research interview is to contribute to a body of knowledge that is conceptual and theoretical and is based on the meanings that life experiences hold for the interviewees” (DiCicco-Bloom & Crabtree, 2006, p. 314). Through the course of the interviews, other topics arose and there was a certain amount of dialogue—this all contributed to the final result and became part of the thematic analysis and interpretation. As the interviews were conducted interactively, I was careful to be neutral in my responses so as to avoid *reactive bias*, whereby “interviewees become very attentive to cues that the interviewer emits, since they want to know whether they are ‘doing well’ as participants” (Palys, 1992, p. 166). At the first interview, it felt awkward for me to be neutral and to hold back from giving my point of view as would occur in a normal conversation; however, at the end of the interview I explained to the participant the reason for my “holding back” in the dialogue was that I wanted the focus to be on what the participant had to say, and I did not want to influence what was said. The participant stated an understanding of this, and had not noticed anything “unusual” as the purpose of the research had been outlined ahead of time. As a result, I did not consider this interview to be any different than the others

in terms of my level of influence. For the remaining interviews, I explained to participants prior to starting that the focus during the interview would be to hear their viewpoint, and it may appear that I was holding back.

The interviews lasted about an hour each, and they were recorded using two recorders: an iPod™ (dedicated for this study only), and a SmartPen™; I also took notes. The participants were told that the recording could be stopped at any time if so desired, but this did not occur. Participants were compensated with an honorarium in the form of a twenty-five dollar gift certificate to convey appreciation for their time and willingness to participate in this research study. Each participant was offered an electronic copy of their interview transcript to check over for accuracy and was encouraged to let me know if there was any part they did not want me to use. The entire interview process and collection of data was treated with an approach of respect and honour for the participants.

Data Analysis

Thematic analysis as a method proved to be a good fit for the examination of the transcribed interviews from this research. The intention of utilizing a qualitative approach and thematic analysis was to elicit unanticipated insights and gain understanding of the participant experiences of engaging in Archetypal Dreamwork. The analysis process itself consisted of transcribing, coding, theming, and interpreting the interview data. Throughout the process, the main research question was kept in mind which was: “What are the experiences of those engaging in Archetypal Dreamwork?” The intention was not to develop theory from the data but, rather, to focus on individual experiences and from a number of individuals’ reported experiences to derive themes from the data, and then to make sense of those themes.

Analysis Overview. In this overview, I first describe the theoretical framework that informed the collection and analysis of the data, as “any theoretical framework carries with it a number of

assumptions about the nature of the data, what they represent in terms of the ‘world’, ‘reality’, and so forth. A good thematic analysis will make this transparent” (Braun & Clarke, 2006, p.81). I then outline the steps that were followed in doing the analysis.

Throughout the process of conducting the interviews, transcribing them, and doing the analysis, an inductive approach was taken. I did not try to fit the data into any existing theory; instead, the data informed the analysis from the "bottom up". I also tried to refrain from having any preconceived ideas as to what the participants or data would present—essentially I attempted to be as open as possible. I kept a reflective journal in which I examined my own thoughts and feelings throughout the process to ensure I was aware of where my thinking was going, aware of the connections I was making, and challenging any inherent biases I might have. In accordance with this approach, I strove to provide a rich thematic description of the entire data set and to not limit the analysis to a particular theme (Braun & Clarke, 2006).

Furthermore, in the initial stages of data collection I took a semantic approach (as described by Braun & Clarke, 2006) in that I did not search for deeper or latent meanings in what the participants said; I took the interpretations that my participants made of their experiences at face value. This was done to honour what the participants had to say as full and complete, and to maintain a descriptive element in this study. In the later stages of analysis I synthesized my participants’ understandings of their experiences and provided an interpretation of them with a thematic lens (as described below).

The process of analyzing the data followed the 6-phase guide outlined by Braun and Clarke (2006, pp. 87-93). The phases of this guide progress as follows: 1) Becoming familiar with the data by transcribing it, reading and re-reading it, and jotting down initial ideas; 2) Generating an initial list of ideas and codes; 3) Searching for themes by sorting the codes and organizing them into potential

themes; 4) Refinement of themes—some themes converged, others diverged; 5) Defining and naming themes; and 6) Final analysis and report write-up, with examples from the data.

Codes. What is a code? “A code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (Saldaña, 2013, p. 3). Coding is the initial stage of organizing data into meaningful groups, by extracting parts of the data which capture a basic element or information pertaining to that data.

For this study, the coding was done manually, single person (myself), to ensure consistency in the coding approach, and to maintain confidentiality. Coding was done by using coloured pencils to indicate potential patterns in the data, and post-it notes with code descriptors were placed on the transcribed interviews. Sections of the transcripts were read over many times in order to arrive at a code for that segment, which was then written in the margins of the transcript itself. At this point a code book was created, in a table format, in order to organize the codes and potential categories for the codes (for a description of this process see Laval, 2013). The code book allowed me to place the codes that were similar in groupings with category headings. In the code book itself, I then used the coloured pencils, once again, to highlight similar codes. Units of data were sometimes coded more than once as they sometimes fit more than one theme. Braun & Clarke (2006) also note the importance of not ignoring or trying to “smooth out” inconsistencies between data items as it is vital to present the exceptions in the final result (p. 89). In this study, the inconsistencies were put into the same categories as what they opposed and they were included in the analysis.

I began with *Initial Coding*, which is breaking the data into small units in such a way as to be open to all possibilities that the data may present. “It is a First Cycle, open-ended approach to coding...” (Saldaña, 2013, p. 100). During Initial Coding, I attempted to be open to the unexpected

and to look beyond the direct answers to the questions I posed. Initial Coding produced 179 codes which I entered into my code book and then organized into four themes and 14 sub-themes. I then employed *Axial Coding*, which is a process of refining the codes—removing repetitive codes, combining codes and categories where appropriate, and comparing data between and within transcripts (for an in-depth description see Saldaña, 2013). After a total of four coding cycles, I ended up with two main themes and five sub-themes. Table 1 outlines the initial four themes and 14 sub-themes with sample codes, and table 2 shows how these were then distilled down to 2 themes and 5 sub-themes.

Table 1

Original Themes, Sub-themes, and Sample Codes

Themes (4)	Sub-themes (14)	Sample codes
Rationale for engaging in Archetypal Dreamwork	Try something new	curiosity recommended by someone ...
	Seeking answers	relationship problems searching for truth about self ...
	Interested in dreams	previous therapy interested in dreams for years ...
	Given a sign	remembered a dream recurring dream ...
Feelings about Archetypal Dreamwork	Doubt	reluctant weird digging too deep ...
	Needing time initially	scary to start need time to trust it ...
	Effective (or not)	works quickly changed my life not much effect very effective ...
	Safety	not scary feels safe

	How participants feel about what others think about AD	... wish it was more well-known wish others would give it a chance
	Other peoples' perceptions	... cutting/sarcastic remarks from others people share their dreams with me ...
Effects as a result of engaging in Archetypal Dreamwork	Changes in self	better understanding of myself found my voice happier in touch with feelings/emotions
	Family	... improved communication setting boundaries
	Friends and others	... more confident with others choose my friends differently ...
Unexplainable	Synchronicity	coincidences (dreams coming true) dreams show synchronicity of experiences through the generations ...

Table 2

Final Themes and Sub-themes

Themes	Sub-themes
Inner World	Trust
	Effectiveness
	Changes in self
Outer World	Engaging with others
	Physical manifestations

Themes. The creation of themes is done by looking for similarities in the codes and grouping them according to patterned responses. In qualitative research, a theme is “...an *extended phrase* or *sentence* that identifies what a unit of data is *about* and/or what it *means* (Saldaña, 2013, p. 175). Themes not only organize the codes into repeated patterns or ideas; the identification of themes contributes to the initial stage of interpretation of the research. The themes identify the relationship between codes, and what this may indicate about the research as a whole (Braun and Clarke, 2006).

In choosing themes for my research, I focused on patterns of semantic meaning. “With a semantic approach, the themes are identified within the explicit or surface meanings of the data and the analyst is not looking for anything beyond what a participant has said or what has been written” (Braun and Clarke, 2006, p.84). Themes were chosen according to prevalence in the data, but equal weight was given to significance—some codes did not occur often, nevertheless were significant in their relevance. As described by and Braun and Clarke, “...the ‘keyness’ of a theme is not necessarily dependent on quantifiable measures—but in terms of whether it captures something important in relation to the overall research question” (2006, p. 82). In coming up with themes, I also included those codes which were exceptions in that they did not seem to agree with the majority of codes for a particular theme (in essence, they were contradictory) in order to accurately represent the findings. Finally, it was important to me that the themes did not simply answer the interview questions, but also went beyond the questions to interpret the patterns of responses.

Initially I organized my themes into my code book by adding a column to the left and organizing the codes according to themes. The next stage involved the refinement of the themes. There are two levels of refining themes: firstly, at the level of the data extracts within the themes to make sure they fit (or if they need to be rearranged); and, secondly, at the level of the themes in relation to the data as a whole (Braun and Clarke, 2006).

I completed four cycles of coding, in which the themes were revised and codes were reassigned to appropriate themes. Throughout this process I also used a combination of visual representations—mind maps and metaphorical pictures to enhance my analytic interpretation. A small number of codes did not fit into any of the themes and did not contribute to answering the research question, and so were dropped. The end of this phase was evident when I had narrowed down the themes into distinct categories, yet the themes still captured the core of the research question.

Final Analysis. Once the themes had been narrowed down, the task was to define and name the themes by determining the “essence” of each theme. This was done by going back to the collated data and writing a detailed analysis about each theme and sub-theme—essentially what was interesting about it and why, and how it fit in with the bigger story. The final analysis and report write-up were then written, with sufficient examples from the data in the form of quoted statements which were relevant to the theme or sub-theme being discussed. As Braun and Clarke (2006) emphasize, it is important that the “...analytic narrative needs to go *beyond* description of the data, and make an *argument* in relation to [the] research question” (pg. 93).

Evaluation of the Study

For the purposes of this research, a number of measures were taken in order to augment validity. “Validity implies that the findings are real and that there is little or no reason to doubt their truth” (Morse, Swanson, & Kuzel, 2001, p. 197). These measures included the following: (a) the interviews and data analysis were conducted as similarly as possible to one another; (b) the interviews, transcribing, coding and decisions about themes were all done by a single researcher; (c) a final check for integrity of themes and their relationship to the data as a whole; (d) participant checks were conducted; and, (e) reflexivity was employed.

Input from participants was sought only for their personal transcriptions as it is important to recognize that a single participant does not see the whole research project as the researcher does (Morse, Swanson, Kuzel, 2001). Integrity and congruency of the research is reflected in the final analysis and discussion of the findings by highlighting similarities and differences in the findings and bringing forth an interpretation which encompasses the whole of the research project.

Reflexivity is an awareness of the effects the researcher and the study in question have on one another, how assumptions and values can impact data collection and interpretation (Clarke, 2006). To this end, I kept a journal in which I reflected on the process of doing my research, how it was done, how it affected me, and what I noticed in others. Through my journal—which was essentially “free writing”—I was made aware of uncomfortable questions I had, such as how to reconcile inconsistencies in the data. For example, in five of the six interviews the participants spoke passionately about the effects engaging in Dreamwork had on them, but in one of the interviews the participant was unsure that there was much of an effect—how could I include this in my results and still have a coherent story? I also questioned whether changes in feelings about sexuality was an inner or outer transformation, as it involved a change within the individual which manifested in outer changes in relationship. By writing about these questions I was able to formulate solutions. In the case of the differences in feelings regarding the effects of engaging in Archetypal Dreamwork, I decided to include all the participant responses under a general heading of “effectiveness”, from feeling it was effective to not having experienced an effect. Furthermore, I decided to clarify the findings in my write-up; even in the case where the participant reported limited effects, the same person later described effects that had occurred (as a result of answering a different interview question). By resolving this difference in the findings in this way, I was able to include all the data in the final result.

The journal also provided me with my best “aha!” moments, in that pondering on the relationships between codes and themes and drawing metaphorical pictures of them afforded me insights into the work. In the early part of my coding, I came to realize that “...all the codes point in this direction: that a deeper understanding of oneself is attained through the experience of engaging in Archetypal Dreamwork, and this then has a ripple effect on those around one. It is like throwing a stone into a pond—the stone being the sense of self, which goes deep (into the soul self), and the ripples of that stone in the water affecting those around one” (reflective journal). Figure 1 shows the ripple effect that can result from engaging in Dreamwork.

Figure 1.

The Ripple Effect



Another “aha!” moment which I wrote about occurred when on a walk one evening and I was crossing a bridge: I was thinking about how dreams are the bridge between the unconscious and conscious, how they make the unconscious processing of emotions available to the conscious mind through symbolic language. I realized how this is supported in the literature, in terms of the role of emotion processing in the dream state, and how those parts of the brain that process emotions are active at night (amygdala and hippocampus), and they cross that bridge to daytime awareness upon waking. What was also interesting was that I had been dreaming of bridges myself! I had dreamt of the High Level Bridge in Edmonton, which could be seen as “the bridge of bridges”. It was almost like my dreams were leading me in this direction of making these connections.

When formulating themes later on, I began to see that the experiences of those who chose to do Dreamwork were for the majority very much of a two-fold nature, those of inner transformation, and of an outer manifestation of inner changes. Metaphorically, the dreams are the bridge crossing between the worlds of unconscious and conscious, of deep insight and corresponding action (the inner world transforming and thereby affecting the outer world). A bridge is usually two-way: in this instance, the outer world also affects the inner world (for example, outsiders’ perceptions of those engaged in Dreamwork affected the inner feelings of those engaged in it). The “aha” moments and insights recorded in my journal stimulated much of my thought process and ability to make sense of my data and to produce a coherent story as a result.

Another process which is utilized in research to enhance validity is that of triangulation, which involves using multiple data sources in an investigation to produce understanding. In this study two types of triangulation were used: theory triangulation (using professionals from outside the field of study to provide multiple perspectives on the data), and a type of triangulation introduced by Begley (1996) called “triangulation of communication skills” in which the conscious use of non-verbal cues is

used to supplement verbal information gathering (Begley, 1996; Denzin & Lincoln, 2000). Theory triangulation was employed by checking my data with my supervisors, and triangulation of communication skills was utilized by attending to the non-verbal cues (pauses, hesitation, emphasis, gestures, sighs, tears, facial expressions) during interviews with participants, and noting these in the transcription. For example, I noted where participants paused by using ellipses, emphasis was indicated with exclamation marks, and tears were squiggly lines. These indications of non-verbal communication supplemented the verbal recordings of the interviews and were used in the analysis when deciding on the keyness of themes. Those instances in which statements were followed by exclamation marks (such as “I found my voice!!”) were considered to be important to participants and were noted as such.

Summary

Dreaming is a universal phenomenon and, with it, the historically and culturally diverse practice of working with dreams. Archetypal Dreamwork is considered “feeling work”; as such, this type of work is difficult to quantify. Furthermore, the focus of this study was not on the particular method of working with dreams, rather attempted to elicit from participants descriptions of their experiences as a result of engaging in this type of dream work. Given the nature of the data to be gathered and how this was done, I chose to undertake a qualitative approach in this study, with thematic analysis as the methodology. The findings of my analysis of the interviews of six participants who related their experiences as a result of engaging in Archetypal Dreamwork are provided in the next chapter.

Chapter 4: Results

Introduction

In this chapter I present the analysis of the interviews with six people regarding their experiences as a result of engaging in Archetypal Dreamwork. The interview questions (see Appendix B) related to the direct experiences of participants engaging in Archetypal Dreamwork, as well as how participants became interested in doing Dreamwork, how it has affected their family and friends, and what they would like others to know about it (indicating what they find to be the most salient features of their experiences). The data were coded and a thematic analysis was conducted, from which emerged two themes and five sub-themes. The two main themes are Inner World and Outer World, referring to changes inside the self and the outer manifestation of these changes. The Inner World theme has three sub-themes: trust, effectiveness, and changes in self. The Outer World theme has two sub-themes: engaging with others, and physical manifestations. Table 3 presents the themes, sub-themes, and components within the sub-themes:

Table 3

Themes, Sub-Themes, and Components of Sub-Themes

Themes	Sub-themes	Components of sub-themes
Inner World	Trust	Feeling safe
		Time
	Effectiveness	Quantity
		Quality
	Changes in self	Insights
		Acceptance
		Understanding

Outer World	Engaging with others	Approaching
		Avoiding
	Physical manifestations	Changes in physical aspects

Inner World

This theme is about what happens inside of participants when they engage in Archetypal Dreamwork. The Inner World is characterized by that which is subjective and is composed of feelings and thoughts, which may or may not be evident to others. This theme captures the inner feelings and thoughts resulting from the experiences of those engaging in Archetypal Dreamwork. This theme has three sub-themes: trust, effectiveness, and changes in self.

Trust. There are two components to the sub-theme of trust: time and feeling safe. Most of the participants commented on initially needing time to trust the process of doing Dreamwork, as a number of statements illustrate: “I have to admit I was a little bit reluctant at first”, and “it didn’t feel right the first couple of times”, or, “it took quite a bit of time to allow trust with (the dream facilitator)”. Two participants expressed being quite uneasy with the process at first: “...and so in the beginning I was like, ‘this is crap, this is stupid, this is dark, this is weird’, and, “At first it was little bit like, ‘oh this is weird’, you know, it’s like pulling rabbits out of a hat”.

After preliminary reluctance on the part of most participants, they reported feeling comfortable while engaging in Archetypal Dreamwork. When asked what they would like others to know about Archetypal Dreamwork, all participants emphatically stated that they felt it was a safe process. Part of this had to do with it not being scary: “I don’t think it’s a scary thing at all, people have this notion that it’s very difficult and painful, and my experience is not that”, “it feels safe, it feels like a safe awakening”, and “it’s a very safe place for me to work through my trauma or my questions”.

Furthermore, it felt safe because it wasn't threatening: "it doesn't in any way feel traumatizing to me ... it didn't show me what I wasn't ready for", and "it's less threatening than other therapies". On the other hand, if it was scary in any way, it was worth it: "I just want people to uncover the truth and to feel their feelings and to recognize that yes, it is scary, but if you're willing to go there you can be free of the pain and just, and the anger and the hurt, you can let that go".

In terms of the Inner World theme being about subjective feelings and thoughts, Trust as a sub-theme specifies the feelings and thoughts around starting and continuing with Dreamwork; getting past the feeling of it being scary, to feeling very safe with the process. Participants were concerned that others would not give Archetypal Dreamwork a chance, and expressed sentiments in that regard: "I wish everybody would recognize that it's positive", "I'd tell others to not be apprehensive because it's worth it, every bit of effort that you put into it you get back out ten-fold", and "...if people were aware of how they can open up, and...that it doesn't have to be scary to feel those things, ...and to trust that you need the bad to feel the good". In the end result, all participants expressed a feeling of comfort and trust with the process.

Effectiveness. This sub-theme of the Inner World experiences of doing Dreamwork captures how participants felt about the worth of engaging in this process. Within the effectiveness sub-theme were elements of quantity and quality—in terms of how much of a change was effected, or not effected, in the participant as a result of engaging in Archetypal Dreamwork, and if so, what the quality of that change was.

Participant comments regarding feelings of effectiveness with regards to quantity, or how much of a change was felt, were varied. On the one hand, there were statements indicating a large effect: "I see the benefit is huge", "I've tried other things, and this works for me...the most effective of

everything I've tried", "it can shift your life in one hour", or, "quicker than any other form of therapy or anything I've done...nothing has shifted me so quick".

On the other hand, there were comments demonstrating a lack of effect: "I'd like to say it transformed me, but it hasn't really", and, "I haven't been doing it long enough to see the full effects of it". Interestingly, these comments were further qualified by the participant recognizing that Archetypal Dreamwork is effective, but that the effect is more appropriate for others:

I do think Dreamwork would probably calm a person quite a bit, but I've always been a pretty calm person anyways, but I could really see how a person could be a basket-case when it comes to making mountains out of mole-hills, when little things happen—yikes!—like that, I can see how the Dreamwork can really ground people, but I'm sort of already OK in that department, so I don't know that it changed much.

The other element of perceived effectiveness with regards to Archetypal Dreamwork has to do with the quality of the effect. Most statements indicated a substantial qualitative effect: "it's transformative", "you become a different person every time, and it's profound", "there's incredible healing potential", and "the work is really miraculous...really hones in on everything". One statement noted a lack of effect with regards to quality: "I think in the Dreamwork we tend to try to get a little bit too complicated".

From the participant comments it is evident that most participants felt Archetypal Dreamwork to be effective, in terms of how much an effect it has, as well as the quality of that effect. One participant noted that the effectiveness of Dreamwork was something that came bit by bit, "I feel like I've woken up in all of these areas that I needed work, I really felt like I've been asleep in this body, walking around with my issues, and not knowing how to resolve them, and the dreams have shown me

piece by piece”. For others, the effect was immediate and dramatic, “...35 years of shit was gone, in that one dream”.

Having examined how participants feel regarding the effectiveness of engaging in Archetypal Dreamwork, the next sub-theme to be explored relates to the effects that were experienced with respect to the Inner World of the self.

Changes in Self. All of the participants in this study commented on the effects that engaging in Dreamwork had on the self. Furthermore, a major portion of the interview transcripts consisted of statements relating to effects on the self. One participant’s description of the effects was similar to a metamorphosis, “...I can feel something in me emerging, that was very non-existent before”. A number of statements indicted effects which were profound, such as “...it saved me from myself”, “...changed my self-worth”, “...I feel like I’m meeting with myself...and I can reflect, and almost catch up to my spirit”, “I’ve stripped layers and layers to get to the root of my being and my soul”, and “...you open right up, you get to the raw nitty-gritty of your soul, of what is wearing at you, and what troubles you, and what is making you not live the way you might want to be, or that you should be abundantly”.

Some participants expressed a greater effect on the self than others, yet even in the case where a participant noted that “...I don’t know that it changed much”, the same participant described changes in the Inner World of feelings and thoughts, such as: “I feel more spiritually connected...I feel a bit more in tune to myself...feeling more, in touch with my emotions...I can feel a bit more empathy (with partner and children)”. From the interview transcript, it is evident that when asked directly what changes were effected, the participant did not recognize changes that had occurred, but when describing the experiences resulting from doing Dreamwork, the changes in the self became evident.

In general, the changes in self were experienced as beneficial by participants, “I’ve just had such positive experiences that I just feel so much better”. Sometimes the effects were felt as “a really hard pill to swallow”, nevertheless “it’s hard, hard in a good way”. For one participant this difficulty related to seeing herself as others do, “You know, the story I would have had of myself before was certainly not of what the mirror of the dream was showing...and I think the hardest thing was, is this what everyone else sees?” And although it was at times difficult, the same participant felt any given dream “just showed me what I needed to see, it didn’t show me what I wasn’t ready for”.

The sub-theme of changes in the Inner World of the self consisted of gaining insights, acceptance, and understanding of the self and others. Insights constitute a new awareness of oneself, in terms of an expansion of knowledge of oneself, and it can be positive, negative, or neutral. Examples of positive insights include: “I’ve always felt that I’ve been really lost, and I don’t really feel lost anymore, I’m just finding so much of myself that’s been tucked away, and it’s all really new”, and, “...I would put blame on myself, like somehow the universe is doing that because I did something to make that happen...but the dreams were showing me how ridiculous that was”, or, “...feeling more, in touch with my emotions”. Positive insights were also attained with regards to sexuality: “I feel like I’m actually meeting my truth about sex...Dreamwork brought me to this truth of sexuality”, and, “...the dreams have shown me the difference between lust and love”. Neutral insights include those where the participant noticed something but has no strong feelings about it, such as: “It’s changed the way I look at my dreams anyways, even if I don’t keep doing the Dreamwork”, or, “...it’s given me an awareness of myself that I didn’t have before. Like I was always trying to please others, and I was insecure about myself in situations and worried about what other people were thinking”. Negative insights involve a realization of something unpleasant, “So when I started to see what my actions out in the world were actually doing, it was very, very difficult”, and, “...it showed me that Freud was right, we have to get

past the mother and the father to see how we project this onto others in the world; I projected onto others”.

Acceptance involves being okay with who one is, and with the feelings that one has.

Statements that indicate an increased acceptance of oneself as a result of doing Archetypal Dreamwork include: “...I am more willing to look into that mirror and recognize my faults and shortcomings...and it’s like, that’s ugly, but I can deal with it”, “I’m way more at peace with where I’m at”, and, “I’m at a better place of liking myself...feeling good in my body...feeling comfortable with me”. Acceptance of feelings was also expressed as: “I learned to cry in a real way”, and, “If I get sad, it’s OK”. An acceptance of things being as they are was also conveyed, “...I don’t need to be in control and I don’t need to worry about what people are thinking”, “...so many things just aren’t important that I used to worry about”, and, “...less guilt, responsibility, shame, doubt in my life”.

Understanding is a recognition that there are reasons for why we do what we do and why others behave the way they do as well. Statements from participants suggestive of an increased understanding of oneself include: “the dreams brought up things I had really put out of my consciousness, that brought back lots of feelings...and I think it’s the better understanding of yourself through your dreams, like nothing I’d ever experienced”, and, “...it actually showed me *why* I was doing that” (a self-destructive behavior). Understanding how one relates to others was also articulated, “...and that’s what happens all day every day, we project and we react, or other people react to our projections”, “...I can relate to (my spouse) a little better, and with my kids too, I can feel a bit more empathy”, and, “..through this work I’ve been able to see just how being the way she is triggered some trauma in me”.

The changes in self—insights, acceptance, and understanding of self and others—are indicators of an alteration of Inner World thoughts and feelings; in essence, those thoughts and feelings which are subjectively experienced and may or may not be evident to others. The participants related this

alteration in the self as a positive experience. There were no reports of adverse changes as viewed by the participants; the few exceptions to the majority of the statements related more to a lack of effect than to any adverse effect.

In summary, the Inner World theme and sub-themes indicate that although participants initially felt reluctant about engaging in the process and it took time to trust it, once they did, it felt safe to them. Furthermore, the experiences from this engagement were felt to be effective for the majority of participants, with some uncertainty reflected by a few statements. The effects on the Inner World of participants related to changes in self: insights, acceptance, and understanding of self and others.

Outer World

This theme is about how people change on the outside as a result of doing Archetypal Dreamwork. The Outer World is that which is objective and visible to others; it is evidenced in actions, or physical manifestations of changes. This theme describes how the experiences which resulted from engaging in Archetypal Dreamwork affected the participants' way of being in the world. This theme had two sub-themes: engaging with others and physical manifestations.

Engaging with Others. As with the sub-theme, "changes in self", the statements from participants which related to engaging with others were highly represented in this study. All of the participants made a number of comments regarding how the experiences of engaging in Archetypal Dreamwork affected how they interact with others, or how others interact with them. A statement which was reported by 4 participants, "saved my marriage", indicates a significant impact on participants' relationships. Another statement, "found my voice", was reported by 5 participants and had broad implications for various relationships in participants' lives, such as with friends, family, and workplace colleagues.

The changes in how participants engage with others were characterized by approaching/avoiding behaviors, either on the part of the participant, or on the part of others as a result of the participant engaging in Dreamwork. Approaching behaviors are those actions in which the participant is coming into closer relationship with others, or others are coming closer to the participant. This includes improved communication with others, being open to new relationships, and having others approach the participant(s) more readily. Statements relating to better communication with others include: “far better communication in our marriage”, “I’m way more honest...I don’t have a mask on for everybody...more honest with how I feel and with what I think, and being confident to say what I think”, “...communication with husband is like 360, we still have our issues, but we come from a place now where we know the other person isn’t the problem, we know what projection is”, “...definitely an elevation of comfortableness of speaking, and it’s coming from a really fun place”, and, “I apologized to my son for yelling, he and I have a much better relationship...I don’t yell at him anymore”.

Relationships with others were also affected, as demonstrated by participants’ accounts: “...being in relationship with all other human beings, my children particularly affected in a positive way...improvement in relationships overall”, “I can have fun with my children, I can have fun with my wife, yeah”, “I’m ready to come out of hiding...and I’ve been trying to avoid relationships all my life!”, and, “...it’s affected my parenting in some ways...they were my own children in the dream, and they were like my little soul, my soul girl, and that just makes me look at my kids differently”. One particularly eloquent description of how a participant noticed a change in the way of being in the world and in relating to his children was:

Yes, I’m present, in a Buddhist sense. I remember swimming in a pool, and a period of time elapsed and I realized I’ve been with my kids. I wasn’t staring at the clock, I wasn’t staring at the pretty girl across the pool, I wasn’t, you know, being self-conscious of someone looking at

me in the hot tub, I was actually, and it caught me off-guard, it's like, "I've been with my kids! Actually with my kids the whole time!" and I was unaware of how not-present I was until I had periods of time where I came out of the present moment, and, oh my god! I've been in joy with my children, and the immense sorrow that brought up, that I haven't been with my children before, it's like "oh my god, where the hell have I been?!?" and like both the joy of being with my children and the sadness of where I have been, and you know, the immense gratitude of finding my dreams and the dreams finding me, and the joy and love with my own children just playing...I'm actually able to play.

Participants also noticed a change in others as a side-effect of the participant engaging in Archetypal Dreamwork, a change which can also be seen as an approaching behavior: "but my daughter, she's gobbling this stuff up. So it's really affecting her, she phones me all the time, this whole projection and reaction thing, it's really influencing her and helping her not get all bent out of shape when somebody's ruffled her feathers, and so, really a positive influence on her", and, "...our children are actually starting to tell us their dreams more". Another participant describes how she has become more approachable as a result of engaging in Archetypal Dreamwork:

If somebody asks me to be somewhere or do something, instead of the automatic "no" that used to come out of my mouth, it's like, "sure", and you know, I know when I used to be that "no" person, I always came from a place of closure, and I recognize in saying "sure" it certainly brings up a place in me that is a little bit scary, but it's not like a feeling in my body, like panicky scary anxiety, it's like "this is something new", so I feel there's a lot opening up for me relationally and I'm excited about it.

Avoiding behaviors are evidenced by participants intentionally distancing themselves from others, or others pulling away from the participant as a result of the participant engaging in the

Archetypal Dreamwork process. For example, intentionally moving away from others was shown as: "...I basically cut communication from (my biological family) because the old dynamic didn't serve me or my family...I'm not playing the old games of guilt", "...so I'm learning to not engage, to disengage, and to let the divine work it out...so that's been really helpful to deal with the family problems". At other times it was not so much intentional as a reluctance on the part of participants to share what they were experiencing for fear of how it would be received: "...if I was to share some of my truths with my family, I don't think they can handle it, so I just don't go there", and, "...it's put a bit of a wedge between us (participant and parents), because I'm not comfortable completely divulging what this is all about, because they're just, not gonna like it, or they're gonna find fault because it's not their way, it's not Catholic".

Participants also expressed distancing on the part of others (because of the participant engaging in Archetypal Dreamwork), "I think I've distanced a lot of people and I really can't speak for them, but I know they've kept their distance from me", "And friends kind of go...they found the truth really difficult, they liked the story of myself and my relationship and my family better than what the actual truth was", and, "I've scared a lot of people...I've irritated people".

Avoiding behaviors characterized by disengagement with others and prompted by the participant were at times considered healthy, "...and the communication is completely dysfunctional, so I've chosen non-communication". When the avoidance came from others, it was sometimes disappointing, "one relatively close friend said, like it was just a cutting remark, 'I know that you'll be over this when you stop talking about dreams', like, ouch, that was just, I haven't talked to him since".

The Outer World changes in relation to engaging with others are evidenced by the actions of participants, in terms of how they interact with others. The sub-theme of Engaging with Others explores how the participants changed in their relationships with those around them, either by coming

closer to others or by being more distant from others. Another way in which Outer World changes were revealed by participants in this study had to do with physical manifestations, which are also objective and visible to others.

Physical Manifestations. This sub-theme of the Outer World theme did not figure prominently in the interviews in terms of frequency of statements made. It was nevertheless considered to be a significant experience in the four participants who spoke of it. Two of the statements related to getting off of medications as a result of an acceptance of feelings: “I don’t have the anxiety...I’ve been on Cipralex anti-depressants for years, and I’ve weaned myself off of it for about 6 months now...because (Dreamwork) makes you feel, and that’s the idea of Dreamwork, you gotta feel!”, and “I don’t feel I need to get back on anti-depressants, like if I get sad, it’s ok”. The other two statements indicated a change in physical symptoms: “But for me, the (chronic) pain has definitely subsided, based on the inner work. And even (the physician) has noticed he’s doing pain therapy way less on me”, and, “I’ve had several experiences with warts, they come when there is great fear, and the thing fell off...my Dreamwork led to a healing...it’s measureable, it’s visible”.

One participant spoke of dealing with an eating disorder for thirty years, and how engaging in Archetypal Dreamwork changed that:

When I talk to people about this, (they ask), “so it showed you you have an eating disorder?” I haven’t had one dream of showing me vomiting; it showed me how it felt...it showed me dreams that had the same feeling in my body that I had before I would go through my rituals, right? So I was able to recognize what that felt like. And I’ve been, gosh, a very long time without even those feelings in my body around the issues of food...and I can actually sit and be with myself and I have a better understanding of myself now that I don’t have the feelings arise

in me why I wanted to do that, and I just, I think I'm at a better place of liking myself...just feeling good in my body.

The **Outer World theme** shows how participants changed in objective and visible ways in relation to the physical self, and in terms of relations to others as evidenced with approaching and avoiding behaviors.

In summary, the experiences of participants engaging in Archetypal Dreamwork led to changes in their Inner and Outer Worlds. Although participants initially felt it was difficult to trust the process, all reported feeling safe after having done it, and most found it be effective. Their experiences offered insights, understanding, and acceptance of self and others. Furthermore, insights, understanding, and acceptance stimulated a different way of being in the world. Many of the changes were felt to be quite significant in the view of the participants, including: communicating more honestly and effectively, being open to new people and experiences, feeling “present”, being able to set boundaries, not needing to control situations or people, and physical symptom changes. Essentially, the experiences of engaging in AD generated insights, understanding, and acceptance of oneself and those around one, thus effecting a change in how one relates to the self, others, and to the world.

This chapter outlined the themes and sub-themes which resulted from the analysis of the data of the six interviews; the following section will elaborate on the themes in relation to one another and to the research question, and situate them to the existing literature that was presented in Chapter 2.

Chapter 5: Discussion

In this study thematic analysis was chosen as a method, "...which reports experiences, meanings and the reality of participants" (Braun & Clarke, 2006, pg. 81). This chapter links the themes derived from asking participants about their experiences resulting from engaging in Archetypal Dreamwork to the literature as elaborated in Chapter 2, and presents a conclusion of the findings of this study.

An Evolution of Feelings

In the 2010 movie, *Inception*, the main character Ariadne (Ellen Page) expresses what many come to realize about dreams: "I guess I thought that the dream space was all about the visual, but it's more about the feel of it" (Nolan, 2010, min. 29:39-29:44). From the six interviews that I did with participants of Archetypal Dreamwork, it was evident that what unified their experiences was an emphasis on feelings—how they felt about doing the work and its effectiveness, how these feelings changed over time, how they felt about themselves and others because of doing the work, and how this change in feelings was manifested. The results of this study reveal a number of facets regarding feelings and Archetypal Dreamwork which I will discuss in three sections: the feelings around the process of doing the work, dream work and insights, and how changes in inner feelings and thoughts are manifested in outer changes.

The Process. The rationale for participants to engage in Archetypal Dreamwork was primarily out of curiosity, or because of searching for answers to questions about the self, spirituality, or relationships. "I guess curiosity was initially the biggest thing"; "Well I've always been interested in my dreams,...I was always curious what they meant"; "And then I had a lot of internal questions, issues, problems, that I wanted to learn about, study, I wanted to spiritually learn, and then the Dreamwork was the only thing that was actually resonating strongly with me"; "I felt always very lost,

and I had never been able to have any connection through any sort of outlet that I'd ever found, so I was open in that sense to try something, in the hopes that it might be the way to help find something, a resolution within myself". It is interesting that participants went to an Archetypal Dreamwork facilitator directly in a search for answers to questions, rather than seeking to work with dreams in the context of other therapies. Yet, in looking at the literature, most therapists rarely employ dream work in the context of therapy and most often it is initiated by the client, so it would make sense for someone interested in working with dreams to go directly to someone who engages in this practice (Crook & Hill, 2003; Marszalek & Myers, 2006; Schredl et al., 2000). In addition, there may be many people looking for answers to questions in other realms of knowledge; the participants in this study just happened upon Archetypal Dreamwork in their search, or were simply curious about dream work, and so the participants in this study represent only one of the many ways people choose to seek elucidation to life's questions.

Once participants took the step to engage in the process of Archetypal Dreamwork, what surprised me was how some participants initially experienced doubts about it, feeling that it was "weird" or "far-fetched", considering that it was the participant that had initiated doing the work in the first place. These feelings changed over time, such that all participants in the end felt it was a very safe process, with some commenting it felt "less threatening than other therapies", and "it's a very safe place for me to work through my trauma". This feeling of safety correlates with the literature which reports that working with dreams can feel less threatening than directly tackling issues which may be hard to deal with, such as previous trauma, eating disorders, or serious illness (Brink & Allan, 1992; Goelitz, 2001; Hill, 2013; Widen, 2000).

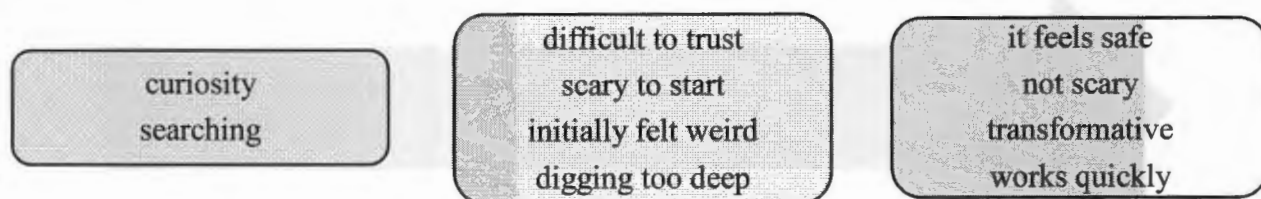
Dream work in the context of therapy has been found in case studies and empirical research to be effective (Goelitz, 2001; Hill et al., 2013; Pesant & Zadra, 2004). Consistent with this, most

participants found engagement in Archetypal Dreamwork to be qualitatively and quantitatively effective. The effectiveness of engaging in Archetypal Dreamwork in this study was reported by participants in the range of being peripherally effective to transformative and life-changing. Moreover, most participants found Archetypal Dreamwork to be effective in a relatively short time, “it can shift your life within one hour”. This finding is consistent with the literature in which it has been found that working with dreams in a therapeutic setting can allow for quick access to issues that are significant to clients’ lives, thereby facilitating therapeutic gains (Goelitz, 2001; Pesant & Zadra, 2004; Widen, 2000). The literature also specifies that dream work is most effective for clients with moderately positive attitudes towards the process (Zack & Hill, 1998). Given that the participants in this study chose to engage in Archetypal Dreamwork of its own accord and not in the context of other therapies, one would assume they would have at least an openness to working with dreams, and most likely a positive attitude towards the process. It is not surprising then that the participants found Archetypal Dreamwork to be effective.

Figure 2 illustrates the evolution of feelings about the process of engaging in Archetypal Dreamwork over time, which corresponds to the Inner World theme and which led to the sub-theme of trust:

Figure 2

Evolution of Feelings



Dreamwork and Insights. In this study, as participants came to trust the process of Archetypal Dreamwork and feel safe with it, they gained insights, acceptance, and understanding of themselves

and others. This finding is consistent with the research on other methods of working with dreams in the context of therapy; case reports and empirical studies indicate that dream work enhances client insight, self-understanding, self-knowledge, and/or self-awareness (Cogar & Hill, 1992; Hill, 2013; Marzalek & Myers, 2006; Pesant & Zadra, 2004; Widen, 2000). Elliott et al. (1994) elucidate on the term “insight”, breaking it down into four components which I outline in Table 4 and link with examples of insights gained by participants from this study:

Table 4

Insights

Type of insight (Elliott et al., 1994)	Examples from this study
Metaphorical vision—to figuratively see oneself in a new light	“I had a dream I was driving behind a small school bus...and it hit the ditch and rolled over...that dream was trying to tell me: ‘you’re gonna crash!’, because at that time something was going wrong”
Connection—to uncover some patterns in one’s existence or some links between different aspects of one’s experience;	“...they are personality traits, or things that I knew, but when you don’t feel those things that you put out there, they don’t bother you, so when I started to see what my actions out in the world were actually doing (through the dreams), it was very, very difficult”
Suddenness—something falls into place, or “clicks”	“it was like 35 years of shit was gone, in that one dream”
Newness—“the sense of discovering something that was not previously known” (p.449)	“I feel like I’m actually meeting my truth about sex”

What is interesting in the literature is the hypothesis that certain insights appear to be unique to the dream state: revisualization of dreams brings about a physiologic response which indicates emotional activation in the brain, whereas this response does not occur during a free imagery exercise

(Pesant & Zadra, 2004; Reyher & Morishige, 1969; Morishige & Reyher, 1975). In essence, insights gathered from dream work may spring from emotion processing (by revisualization of the dream), not intellectual understanding. The function of dreaming has been shown to be processing of emotions; as such, dream work could be understood to bring that unconscious processing to a conscious level which is known to provide insights one may not ordinarily have during waking thought.

While this study is consistent with other research that has found engagement in dream work produces insight, Pesant and Zadra (2004) note that insight in itself may not effect change in a person. In the next section I discuss what changes were brought about for the participants in this study.

Manifestations of Insight. In this study, gaining insights into the self and others facilitated changes in (1) self-concept, (2) relating to others, and (3) physical changes.

A change in self-concept can follow naturally as a result of gaining insights into oneself, as was often the case in this study: “the story I would have had of myself before was certainly not of what the mirror of the dream was showing”, “it’s given me an awareness of myself that I didn’t have before”, “I’m finding so much of myself that’s been tucked away, and it’s all really new”, “you become a different person”. This finding is consistent with Cartwright’s (2010) findings that the very act of dreaming, by processing emotions and memories, plays a role in the formulation of self-concept. As a result of the process of working through dreams, a change in self-concept can be likened to Jung’s idea of individuation, which is “the transformation of the personality through the blending...of the conscious with the unconscious” (Jung, 1981, p. 232). This concept is also explored by Wilkinson (2006) in her linking of the research on the physiology of the dream state to the formation of personality through the organization of emotional memories.

Alterations in how participants engage with others, such as family, friends, and work colleagues, was another manifestation of insights gained through doing Archetypal Dreamwork as

reported by participants in this study. This was described in Chapter 4 as approaching and avoiding behaviours; either coming into closer relationship with others or intentionally distancing oneself from others. Commonly reported behaviour changes related to: being present with others (not distracted), feeling confident to speak, either being more open or closed to relationships (in a healthy way), and more authentic within relationships. With regards to the literature, the main finding of most research on various methods of dream work is that insight is attained through dream work, but not much is related as to how this insight manifests itself in waking life. Wonnell and Hill (2005), in their study of the action stage of the Hill model of dream work, did find that changes were implemented by clients when the therapist and client made a specific plan of action based on insights gained in a dream session. The authors state that “some therapists assume that just gaining insight into a dream is enough to propel clients to take action, but ...therapists need to focus directly on action to increase the likelihood of change occurring” (Wonnell & Hill, 2005, pgs. 139-140). Through qualitative research, this study elicited descriptions as to the changes that occurred as a result of having gained insights into the self and others, without a specific plan of action. The difference between this study and that of Wonnell and Hill (2005) is that the participants in this study had engaged in Archetypal Dreamwork over a number of sessions (some for a number of years); whereas the participants in the Wonnell and Hill study only completed a single session of dream interpretation. Therefore, the participants of this study would have had many more opportunities to manifest into their waking life the insights gained through Archetypal Dreamwork.

A third manifestation of gaining insights as a result of engaging in Archetypal Dreamwork was reported by participants as physical changes. This was surprising to me, and not something I would have anticipated. The physical changes were connected to emotional well-being (such as getting off anti-depressants); as dreaming and dream work has been shown to be about emotional health, it makes

sense that changes would manifest themselves in physical/emotional health. Insights, with respect to emotional states, was expressed by all participants in two ways. Firstly, in terms of being more in touch with their emotions (insight and understanding of self), such as, “feeling more, in touch with my emotions”, “I can feel a bit more empathy”, “let go of hurt and anger”. Secondly, participants expressed becoming more accepting of their emotions: “if I get sad, it’s OK”, and, “I learned to cry in a real way”.

As a result of gaining insight and acceptance of emotions, participant reports included getting off of anti-depressants, feeling better physically, getting attuned to sexuality, and resolution of an eating disorder.

Conclusion

People in this study approached Archetypal Dreamwork for a variety of reasons, ranging from simple curiosity to looking for answers to life’s questions. Initially many felt some trepidation, followed by coming to a place of trust in the process. Archetypal Dreamwork was considered to be effective by participants, and a desire that others know more about it was voiced by them. As a result of engaging in the feeling work of this method, participants gained insights, acceptance, and understanding of themselves and others, which inspired a different way of being in the world. This different way of being in the world as a result of this process is beautifully articulated by one participant:

I think sometimes a dream will play out a past experience or movie or something in order for us to feel that emotion that we need to feel...what’s happening in the dream isn’t trying to tell us something, it’s trying to make us *feel* something, and if we feel that, maybe we’ll stop drinking, or get our life together, or be a better person, or achieve our dreams, not sabotage our lives so much, make excuses why we can’t do anything...I think we have a lot to learn about dreams,

and maybe our dreams aren't meant so much for us to master and conquer and figure out, maybe it's a secret key...I think people should just pay a lot more attention to their dreams, and feel the way their body is trying to get them to feel.

Chapter 6: Limitations, Implications, and Future Research

In this chapter the limitations of this study, implications of the findings, and considerations for future research will be discussed.

Limitations

This study was composed of participants with prior experience in this particular dream work approach who volunteered to participate in this research and who wanted to talk about their experiences around engaging in Archetypal Dreamwork. Although this study did incorporate responses of “not much effect from engaging in Dreamwork”, it does not represent individuals who would *not* want to recount their story, such as may be the case if the experience of Archetypal Dreamwork was a negative one. Nevertheless, this does not discount the contributions this study makes to the topic of dream work; as this is a pilot research study of the phenomenon of participants’ experiences around Archetypal Dreamwork, the value of the findings is in what Sandelowski (2004) terms “conceptual utilization”—a change in how the problem or event is thought of by people, as “...understanding is not merely a prelude to or basis for action but, rather, is itself action, or a consequence of action” (p. 1373). Moreover, given that “the motivation for this study was not to measure outcomes or to create theory from the data, rather the focus was on individual experiences, and from a number of individuals to gather themes regarding their experiences” this study achieved that aim.

While the sample size for this study is appropriate for a qualitative research study (Curtis, Gesler, Smith & Washburn, 2000) there are problems with conducting semi-structured interviews. Open-ended questions allow for vague answers, or for participants to interpret the questions in different ways. This was sometimes the case with the interviews in this study. On the other hand, the openness of the questions allowed participants to relate those experiences which mattered the most to them, and provided for rich descriptions and unexpected findings, which is the goal of qualitative research and

thematic analysis (Braun & Clarke, 2006). In looking back at this study, I have come to appreciate the depth and variety in the responses to the interview questions; if I had chosen to do measurements, such as rating scales of changes in feelings before and after Archetypal Dreamwork, I would most likely not have encountered the unexpected findings that occurred, nor the variety in responses.

This study comprised of only one set of interviews; given that the subject of this study was about the experiences resulting from engaging in this type of dream work, further interviews may have yielded even richer descriptions of these experiences. Nevertheless, the number and length of the interviews did provide for varied and in-depth exploration of themes regarding these experiences.

The participants' awareness of my personal involvement in Archetypal Dreamwork from attending a retreat might have affected the direction the interviews took. They may have assumed that I knew what they were talking about and so may not have given as much explanation regarding their experiences had I been unfamiliar with the work. Furthermore, the participants may have anticipated that as a result of attending a retreat and conducting research on the topic, that I am favorably disposed to Archetypal Dreamwork. This could then have led to reactive bias (Palys, 1992) in which participants may have emphasized the positive aspects of their experiences over any negative or neutral ones. In recognition of this, I did tell participants that I was interested to hear *their* stories, not what they thought I would want to hear, and attempted to be as neutral as possible in my questioning and reactions. From my perspective as the researcher, it appeared that the participants were eager to tell their stories, regardless of my personal involvement; if anything, they felt understood and free to share what they wanted to say because they knew I had "been there" as well. As noted by Ryan-Nicholls and Will (2009), the relationship between researcher and subject is an important element of qualitative research, and is seen as enhancing the final outcome:

The meaning that subjects attribute to and derive from their personal experiences and the subjective involvement between researchers and their subjects, as well as the engagement with rather than detachment from what is sought to be known, are all emphasized in the interests of truth, in the qualitative sense... Qualitative researchers seek the truth by interacting with, as opposed to disengaging from, that which is being investigated (p. 79).

Implications

The implications of this study include what the findings indicate for counselling in general, and for the use of Archetypal Dreamwork with diverse populations. Furthermore, I will discuss how the process of having conducted this study impacted me in my role as a private practice counsellor, in school counselling, and as a researcher.

The findings of this study are relevant to counselling, and are not limited to any particular type of counselling. The results of this study are consistent with the existing research which indicates that dream work (of various theoretical orientations) is effective at generating insights (Cogar & Hill, 1992; Hill, Diemer, Hess, Hillyer & Seeman, 1993; Hill et al., 2013; Pesant & Zadra, 2004). Furthermore, the emotional/physiological response unique to the dream state and brought to conscious awareness in dream work allows for insights which may not otherwise be gained through intellectual understanding (Pesant & Zadra, 2004; Reyher & Morishige, 1969). What is unique to this study is how the insights elicited through Archetypal Dreamwork for the most part manifested as changes in the lives of the participants. Taken together, the implications of these findings in relation to the literature regarding the limited use of dream work by therapists (Crook & Hill, 2003; Marszalek & Myers, 2006; Schredl et al., 2000) is that therapists may consider incorporating dream work into their practices to facilitate the generation of insights into clients' underlying issues and concerns. Clients in therapy may also wish to

initiate exploration of dream work, given the potential for insights which can be gained and frequent resulting changes.

A further application of Archetypal Dreamwork would be to utilize this method with diverse populations. Although this study was conducted with participants from a fairly homogenous cultural background, the literature review in Chapter 2 indicates how dream interpretation is historically and culturally widespread and significantly used. Also, the concept of archetypes itself has been shown to be culturally universal (characters such as “the hero” or “the wise old man/woman”). As such, the utilization of Archetypal Dreamwork could be especially useful to those persons from cultures in which there is a negative stigma attached to mental illness and which may prevent people from these cultures seeking help, such as people from Asia (Ng, 1997), Ghana (Barke, Nyarko, and Klecha, 2011), and Greece (Tzouvara & Papadopoulos, 2014). In such cases the stigma linked with reporting feeling depressed or anxious may be uncomfortable, but to engage in dream exploration would be acceptable. This would also apply to subpopulations within a culture in which stigma associated with mental illness exists and which prevents traditional help-seeking behaviors, such as the military (Ben-Zeev, Corrigan, Britt, and Langford, 2012), physicians (Wallace, 2012), and athletes (Kaier, Strunk, Cromer, Davis, and Johnson, 2015).

The implications of having conducted this research extend into my work as well. Conducting this research was a journey for me—a journey of expansion of my knowledge and how I can implement it, where my study fits into the bigger picture, and of how I have come to see research as a whole. From my initial attendance at the Archetypal Dreamwork retreat, I see how I have come a step closer to my initial goal of becoming familiar with dream work in order that I may use it as a counsellor working with my clients. An excerpt from my journal (just after attending the Archetypal Dreamwork retreat) shows this:

Personally, I found it easy to talk about my dreams and work them out in the group. The hard part for me, and for many others as well, was when I had to talk about myself before we got into the dreams (we just had to give an introductory preamble about ourselves, in order to give the dreams some context). Reminds me of when I went for counselling—I had a hard time talking about myself. But talking about my dreams comes easy. And so I think of this as a tool that I could use as a counsellor, for those people who also have a hard time talking about themselves. Dreams provide that back door entrance—an opening to the underlying fears, joys, sorrows, beliefs, attitudes, and patterns in our lives.

What I didn't realize at the time was how much I would learn about the dream state, how important it is for physical and mental health, and how much I would learn about dream work in general. This has inspired me to use dream work in private practice counselling, and has shown me that it can be done in more than one way (for example, with groups, using different methods, or with diverse populations)).

The implications of having worked through doing qualitative research are two-fold: how it has affected me in my work as a school counsellor, and how I have come to see research in general. Whilst carrying out thematic analysis I became aware of how this process translated to my work in the school system by looking at broader issues in terms of themes. Instead of “putting out fires” (dealing with crises), I see issues in the larger context of the school and how they affect the individuals in that setting. Concerns such as “safety” and “parents’ priorities” emerge from situations and stories which I often encounter. I feel that I can be more effective in my work as I bring these themes to meetings with administrators and school staff so that we can find solutions together.

Undergoing this process also brought me a new appreciation for what goes into doing research, and how so much knowledge in our world is based on all these millions of bits of research done

throughout history. Any research study, if it is done properly, requires time, effort, an eye to detail, attention to ethics—it is no small thing. I recognize also how my research is built on other research: like a bunch of building blocks, making a big tower, and every single block represents this enormous undertaking comprising a research study. It is really quite amazing. I feel fortunate to have had this opportunity to engage in this process, and make my small contribution to the field of dream work.

Future Research

Graham Gibbs, in his video *Writing-up Qualitative Data Analysis* (2015) says that research is not about having final answers; it is problem-setting, not problem-solving. A number of questions worthy of future research are brought up as a result of this study. For example, does bringing the unconscious processing of feelings to consciousness have negative ramifications for some people (that were not part of this study)? Also, a number of participants reported having improved communication with significant others as a result of engaging in this type of dream work—it would be interesting to look more closely at this aspect. What does “improved communication” look like? Furthermore, some of the participants spoke about how effective Archetypal Dreamwork was for them—that it works quickly at resolving personal issues and is more effective than other therapies (such as talk therapy). I am curious about what it is they find so effective? Or why for some it is not effective? One of the interesting findings of this study was the manifestation of insights in participants of Archetypal Dreamwork. Future research could be undertaken to clarify how insight is translated into action.

Looking at the bigger question underlying this research, the focus was on the experiences of people engaging in this method of dream work, not on the phenomenon of Archetypal Dreamwork itself. Future research could focus on what the essence of Archetypal Dreamwork is and how it differentiates from other methods. Along the same lines, it would be interesting to tease out what role the focus on Archetypes plays in this method of working with dreams.

Summary

Engaging in a process to understand dreams has been done for centuries in all parts of the world, and more recently it has been discovered how significant the dream state and dreaming are to physical and mental health. The process of having conducted this research and linking it to the existing literature shows how engaging in dream work allows for insights into the self and others, which can then manifest as changes in one's life. Yet, there is still much to be discovered about dreaming and dreams; as one participant eloquently describes how I have come to feel about it: "everything you don't know is a beautiful thing". May there be many more beautiful things to explore in the world of dreams.

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Appendix A—Tenets and Practices of Archetypal Dreamwork

Experiences of Engaging in Archetypal Dreamwork

Archetypal Dreamwork, as examined in this study, was founded in 1973 in Vermont, USA, by Marc Bregman. His life-partner and co-founder of North of Eden and The Centre for Archetypal Dreamwork is Christa Lancaster. Bregman initially conducted Archetypal Dreamwork with individuals. Lancaster was instrumental in bringing her previous experience with group work to Archetypal Dreamwork in the form of retreats which incorporate “string therapy”—a type of psychodrama or group work in which string is used to metaphorically signify the connection of parts of a dream to the self or to archetypes (Van Nuys, 2009).

Archetypal Dreamwork is an evolving phenomenon, with participants throughout the world taking part in retreats, workshops, or individual Dreamwork analysis. While not an official school, North of Eden offers an Analyst Certificate Program, in which aspiring Dreamwork analysts undergo personal Dreamwork analysis as well as taking courses on topics related to mythology, metaphor, and gender in relation to archetypes (North of Eden, n.d. One-on-one).

Since the inception of Archetypal Dreamwork with Bregman and North of Eden, there have been off-shoot groups that have taken this method of working with dreams and that conduct Archetypal Dreamwork separate from the North of Eden group. The research in this study was conducted with participants who engage in this method of working with dreams, whether or not the facilitator is affiliated with the North of Eden group.

Most dream interpretation methods utilize a common language for the meanings attributed to dream images and meaning is imposed upon the dreamer from outside. One need only scan the library for dream interpretation books to see how prolific dream interpretation can be. For example, dreams of flying are fairly common and have been interpreted in diverse ways. Freud saw flying dreams as a

desire for sexual freedom; ancient Greeks saw flying high as a warning of being overambitious; and flying low was seen by Native Americans and Tibetan Buddhists as an indication of a need to develop the mystical side of oneself (Cheung, 2006). Contrary to this, the emphasis of Archetypal Dreamwork is not on dream interpretation, rather is described by Dr. Jakubec, a medical doctor and Dreamwork facilitator in Smithers, British Columbia., as “feeling work”, a “journey of self-discovery” (D. M. Jakubec, personal communication, July 8, 2014). Objects or situations in dreams are considered as being unique to the dreamer, and the work involves deciphering what the meaning is to that person (Kamenetz, K., n.d.).

Through participation in Archetypal Dreamwork retreats and/or individual Dreamwork analysis clients work through their dreams to get to the underlying feelings that are engendered. This is facilitated by a combination of role-play, visualization, and sitting with the feelings brought up by the recounting of dreams—similar to a Gestalt approach to working with dreams. At the retreats group members may be asked to role-play parts of a client’s dream. Retreats have an added element of what is called “string therapy” in which string is used to symbolize the connection between different parts of the self or of different dreams (Van Nuys, 2009). The feelings, issues, thought and behaviour patterns are then worked through, or processed, with the help of the analyst or facilitator.

Archetypal Dreamwork is based on the ideas of Carl Jung, with some modifications. Although Dreamwork analysts use words such as “divine”, “soul”, and “God”, the work is not considered religious and is open to anyone regardless of belief or lack thereof. Jung himself said that, “the existence of God is once and for all an unanswerable question”, regarding the notion of “God” as an archetype of a superior power, and “all-powerful divine being” (Jung, 1981, p.81). Bregman explains how spirituality differs from religion: “It’s not the house you live in (religion)...it’s in your own heart”

(Van Nuys, 2009, 17-18 minutes). Spirituality is an individual process, dreams being an access point to the divine in all of us.

Where Bregman differs from Jung is in his emphasis on feelings; Jung focuses on the intellectual and metaphorical level of dream interpretation, whereas, Archetypal Dreamwork is an experiential feeling encounter with the unconscious (Van Nuys, July 3, 2009). To describe the nature of the work of Archetypal Dreamwork is challenging—how to put “feeling work” into words? Jung acknowledges the inadequacy of writing about dream interpretation: “On paper the interpretation of a dream may look arbitrary, muddled, and spurious; but the same thing in reality can be a little drama of unsurpassed realism. To experience a dream and its interpretation is very different from having a tepid rehash set before you on paper” (Jung, 1981, p.127).

As a therapeutic tool, there are three stages of Archetypal Dreamwork which naturally occur as a result of engaging in the work:

1. Stage One: the dreams reveal to the client where beliefs and attitudes are out of sync, where corrections need to be made. These are warning dreams—showing faults in the individual.
2. Stage Two: the work with dreams causes consciousness to bring about inner and outer change, the archetypal images become more common, the dreams expose the inner essence of the individual.
3. Stage Three: this stage is the beginning of a calling to do things in the world differently than previously, a “dying to the self” in an alchemical connection to the divine so that the real self (devoid of pathology) can emerge.

(Van Nuys, July 3, 2009; Van Nuys, September 17, 2009)

For example, Rodger Kamenetz, an Archetypal Dreamwork analyst, author, and professor of English studies and religious studies, gives an account of a dream which he worked through with

Bregman. His initial dreams were about walking into the lecture hall at the University and his students were ignoring him, not listening to him. The dream was indicating to Kamenetz that his stance in the world was one of knowing more than others. His homework involved walking into the classroom with the realization that he was not the teacher. It was about his attitude, his arrogance and pride, which Bregman would call pathology. Working through his dreams and the feelings they engendered had many ramifications for his relationships with people in his waking life. Later he had a dream of walking into a classroom and sitting down with the students, as a student. He noted that it was a wonderful experience (Van Nuys, September 17, 2009, 49:14 minutes).

Appendix B—Interview Questions

Experiences of Engaging in Archetypal Dreamwork

The interview questions are:

1. What prompted you to start doing Archetypal Dreamwork?
2. What changes have you noticed in your life as a result of engaging in Archetypal Dreamwork?
3. Can you describe the experiences resulting from engagement in Archetypal Dreamwork?
4. Can you describe how, because you are doing Archetypal Dreamwork, other people in your life, such as family and friends, have been affected?
5. What would you like others to know about this type of work?
6. Is there anything else that you would like to discuss or mention in terms of the experience of having engaged in Archetypal Dreamwork?

Appendix C—Participant Information Sheet

Experiences of Engaging in Archetypal Dreamwork

Birgit Laskowski, MEd Counselling Student
 c/o University of Northern British Columbia, School of Education
 3333 University Way, Prince George, BC, Canada, V2N 4Z9
 Phone: 778-210-0639 (cell) Email: laskows@unbc.ca

Supervisors:

John Sherry, Assistant Professor of the School of Education, UNBC

Linda O'Neill, Associate Professor of the School of Education, UNBC

This research project is for a MEd (Counselling) thesis at the University of Northern British Columbia.

Here are some main points of information I would like you to know prior to commencing any interviews:

Purpose:

1. The purpose of this research is to gain insight and understanding regarding the experiences that result from engaging in Archetypal Dreamwork. This includes changes that they have noticed in themselves, as well as how it has affected relationships with others, and family and friends of people who are doing Archetypal Dreamwork.

Respondents will be asked to:

Your participation in this study will take about 1 hour, in a place which is comfortable and affords privacy (my counselling office or another public space which affords privacy). It will take the form of an interview, with ample time for story-telling and discussion on your part. In order that I can transcribe the interview later, it will be recorded. Following the interview, you will be given an honorarium, in the form of a gift card in the sum of \$25, in acknowledgement of your time and effort towards this research project.

Potential benefits and risks to participants:

2. The potential benefits from participating in this study include: sharing your story and thereby validating your process of engaging in Archetypal Dreamwork, educating others about the experience of engaging in Archetypal Dreamwork, providing insight and understanding to yourself and others in the Archetypal Dreamwork community.
3. The potential risk of participating in this study is that it may bring up uncomfortable feelings when relaying accounts of issues and/or events which you have processed during or as a result of engagement in Archetypal Dreamwork. If this occurs and you feel the need to speak with someone about it, I will have on hand the contact numbers and addresses of people who can

help, such as counsellors and health care workers, and I can assist you in getting the help you need.

4. I will be the only person listening to the recordings of the interview and doing the transcribing and analyzing. I may need to consult my co-supervisors, Dr. John Sherry and Dr. Linda O'Neill about some of the points discussed in the interview or about procedures for analyzing the data.
5. Participation in this study is voluntary. If you wish to withdraw at any time you may do so without prejudice. If you choose to withdraw, any information and data pertaining to your interview will be destroyed. You may also decline to answer any specific question in the interview, or have parts of the interview withdrawn (in which case the withdrawn part is deleted).
6. Your anonymity in this research project cannot be guaranteed; nevertheless, your interview responses will be kept confidential and any identifying information (name, history, location) will not be revealed, or will be disguised. You will be given the option to choose a pseudonym or your own name for the transcription of the interview recordings and notes.
7. If at any time during this project you should choose to withdraw from this study you may do so without prejudice and all information pertaining to you will be removed and destroyed.
8. The data will be securely stored in a locked box in my home. All digital data will be stored in a pass-word protected folder, on a pass-word protected computer with firewalls. All physical data such as written notes and recordings will be destroyed within 6 months of completion of the thesis in a wood-burning garn. All digital copies will be erased at that time.
9. If you have any questions about the research, please contact Birgit Laskowski at laskows@unbc.ca or 778-210-0639 (cell), or her supervisors John Sherry at sherryj@unbc.ca or 250-960-5961, or Linda O'Neill at linda.oneill@unbc.ca or 250-960-6414. Any complaints about this project should be directed to the UNBC Research Ethics Board at: email reb@unbc.ca or phone 250 960-6735.
10. The final report will be available for you to look at after completion of the research, in approximately the spring/summer of 2015. If you would like a copy of it, please contact Birgit Laskowski at the email address or phone number above. Should you require any additional information at any time before, during or after the study, please feel free to contact me or my supervisor at the email address or phone number below.

If you choose to participate in this research project, a copy of a consent form will be given to you to sign.

Thank you for taking the time to read this information sheet, and for your consideration regarding participation in this research project.

Sincerely,

Birgit Laskowski, MEd Counselling Student

Supervisors:

Dr. John Sherry, sherryj@unbc.ca, 250-960-5691
or Dr. Linda O'Neill, linda.oneill@unbc.ca, 250-960-6414
School of Education
3333 University Way, Prince George, B.C. V2N 4Z9

Any complaints about the research project should be made to:
Office of Research,
University of Northern British Columbia
3333 University Way, Prince George, BC, V2N 4Z9
Email: reb@unbc.ca or Phone: 250 960-6735

Appendix D—Participant Consent Form

Experiences of Engaging in Archetypal Dreamwork

I understand that Birgit Laskowski, who is a graduate student in the Masters of Education Program (Counselling) at the University of Northern British Columbia, is conducting a research study on the experiences of engaging in Archetypal Dreamwork. This research is expected to begin in February of 2015 and will continue until the spring of 2015 (approximately May of 2015).

I understand that the purpose of this research is to gain insight and understanding regarding the experiences of engaging in Archetypal Dreamwork.

I understand that I was chosen to participate in this study because I wish to share my experiences about engaging in Archetypal Dreamwork and any changes it has effected in my life. I will be interviewed by the researcher, Birgit Laskowski, who will base the interview on 6 simple questions regarding the effects of Archetypal Dreamwork on my life. Following the interview, I understand that I will be given an honorarium, in the form of a \$25 gift card, in acknowledgement of the time and effort I have given to this research project.

I understand that the researcher will also use a snowball sampling method to identify potential participants who meet the criteria for inclusion in the study, through the recommendation of those already interviewed.

I understand the potential benefits from participating in this study include: sharing my story and thereby validating my process of engaging in Archetypal Dreamwork, educating others about the experiences of engaging in Archetypal Dreamwork, providing insight and understanding to myself and others in the Archetypal Dreamwork community.

I understand that the potential risk of participating in this study is that it may bring up uncomfortable feelings when relaying accounts of issues and/or events which I have processed during, or as a result of, my engagement in Archetypal Dreamwork. If this occurs and I feel the need to speak with someone about it, I understand that Birgit Laskowski will have on hand the contact numbers and addresses of people who can help, such as counsellors and health care workers, and she will assist me in getting the help I need.

I understand that the researcher cannot guarantee anonymity, but is obliged to maintain my confidentiality, and that no personally identifying information will be used in the final report. I understand that there are limits to confidentiality, and that the researcher, Birgit Laskowski has a professional obligation to report the potential of imminent danger to myself or others, or if a child is in need of protection.

I understand that Birgit Laskowski and her co-supervisors, John Sherry and Linda O'Neill, will have access to the information provided in the interview and will maintain confidentiality.

1. This consent is given with the understanding that I can choose a pseudonym or my own name to be used for the transcription of the interview recordings and notes.

Pseudonym: _____ or, Real Name: _____

2. I give consent freely and I understand that I may end the interview at any point and withdraw from the research process at any time. If I choose to withdraw from the study all information pertaining to me will be removed and destroyed.
3. I understand and agree that the information that I have given to Birgit Laskowski in our interview will be treated in the following manner:
 - a. The interview will be digitally recorded and hand-written notes will be taken.
 - b. The data will be kept confidential, and securely stored by Birgit Laskowski in a fire-safe locked box at her home. All digital data will be stored in a pass-word protected folder, on a pass-word protected computer with firewalls.
 - c. I understand also that any identifying information and linking files will be destroyed and data will be de-identified before use.
 - d. I can obtain a copy of the research results by asking (via email or phone call) Birgit Laskowski for a copy of them.
 - e. The data will be burned in wood-burning garn within 6 months of the end of the thesis project.
4. I understand that if I have any concerns or comments, I can contact the UNBC Office of Research at 250-960-6735, or reb@unbc.ca.

PARTICIPANT: _____ SIGNED: _____ DATE: _____

RESEARCHER: _____ SIGNED: _____ DATE: _____

Appendix E—Invitation to Participate in this Research and Flyer

Experiences of Engaging in Archetypal Dreamwork

My name is Birgit Laskowski. I am a student in the MEd Counselling Program at University of Northern British Columbia and am currently working on my Master's Thesis. I would like you to consider participating in this research on the experiences of engaging in Archetypal Dreamwork.

The purpose of this research is to gain insight and understanding regarding the experiences of engaging in Archetypal Dreamwork. This includes effects (or no effects) that you may have noticed in yourself, as well as how it has affected relationships with your family, friends and other people in your life including your relationships with those doing this type of dream work. Your participation in this study will take about 1 hour, in a place which is comfortable and affords privacy (my counselling office or another public place which is comfortable and affords privacy). You will be asked 6 questions during an audiotaped interview. All participation is completely voluntary and individuals are welcome to withdraw from this study at any time.

All participants must be 18 years of age or older and previously or currently participating in Archetypal Dreamwork, either in individual work or by attending a retreat. All participants can choose or will be assigned fictitious names to protect their identities and confidentiality will be maintained. If you are interested in sharing your story and participating in this study, please contact Birgit at 778-210-0639 or laskows@unbc.ca or one of my co-supervisors:

Dr. John Sherry, sherryj@unbc.ca, 250-960-5691

or Dr. Linda O'Neill, linda.oneill@unbc.ca, 250-960-6414

School of Education

3333 University Way, Prince George, B.C. V2N 4Z9

Any complaints about the research project should be made to:

Office of Research,

University of Northern British Columbia

3333 University Way, Prince George, BC, V2N 4Z9

Email: reb@unbc.ca or Phone: 250 960-6735

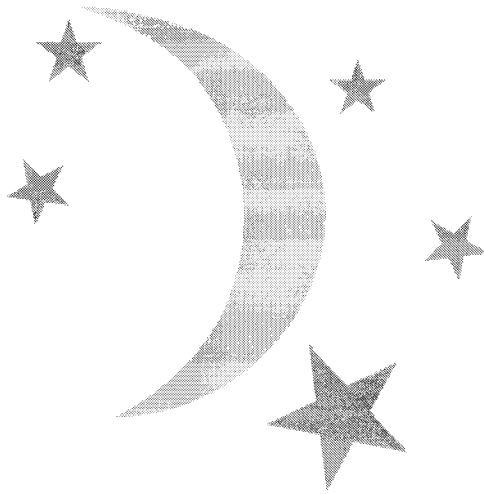
Thank you,

Birgit Laskowski, MEd Counselling Student

Flyer to Be Posted Above “Invitation to Participate”

Archetypal Dreamwork Research

Experiences of Engaging in Archetypal Dreamwork



- Have you engaged in Archetypal Dreamwork, either with an analyst or at a retreat?
- Are you 18 years or older?
- Are you interested in sharing your experiences with doing Dreamwork?
- This is a great opportunity to share your story!

The purpose of this research is to gain insight and understanding regarding the experiences of engaging in Archetypal Dreamwork. Your participation in this study will take about 1 hour, in the form of a face-to-face interview, in a location which is comfortable and ensures privacy. All information will be kept confidential. At the end of the study, you will receive a report of the research findings.

If interested, please take an “Invitation to Participate” from the envelope below, or contact the UNBC researcher:

Birgit Laskowski 778-210-0639 laskows@unbc.ca

Interviews will begin in February of 2015

Appendix F—Directory of Mental Health Service Providers

Experiences of Engaging in Archetypal Dreamwork

Crisis Centre BC: 1-800-784-2433

Northern Society for Domestic Peace: 250-847-9000

3772 – 1st Avenue, Smithers, BC

For anyone who has experienced domestic violence, assault, or child abuse.

Programs for men who commit violence.

Victim assistance programs.

Transition House 24 Hour Shelter for Women and Children: 250-847-2595

(no address is provided for the safety of the clients)

Police-Based Victim Assistance: 250-847-9374

Smithers RCMP Detachment, 1st Avenue

BV District Hospital for medical help: 250-847-2611

3950 – 8th Avenue, Smithers, BC

Private Counsellors:

- Ruth Murdoch 250-847-4989
 - Joann Lameck 250-917-8559
- 3752A Broadway Avenue, Smithers, BC